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On the cover: For a residence on St. Simons Island, GA, Harrison Design Associates drew upon the region's early plantations. *Photo: Richard Leo Johnson*

The Buying Guides THE NEW PERIOD HOME



Buying Guides

In this issue you will find 17 Buying Guides on our issue theme: The New Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Flooring to Columns & Capitals and Metalwork. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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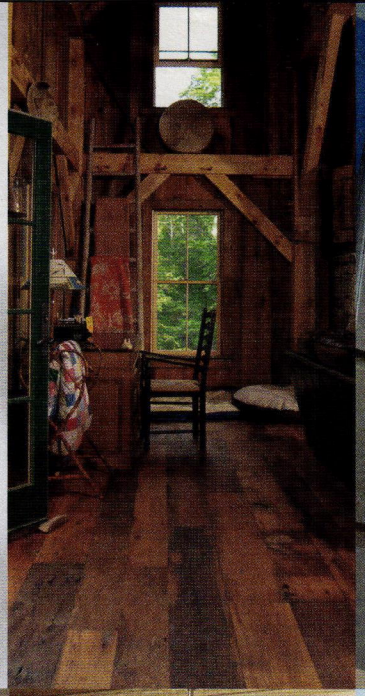
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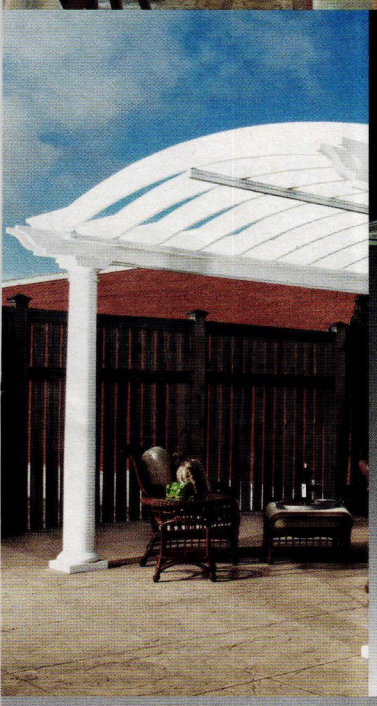
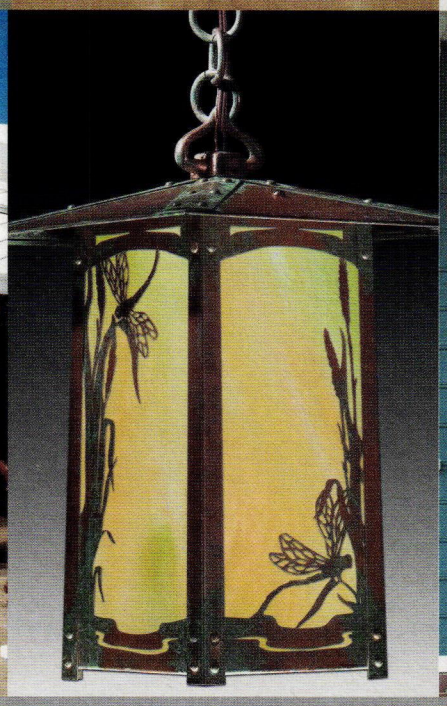
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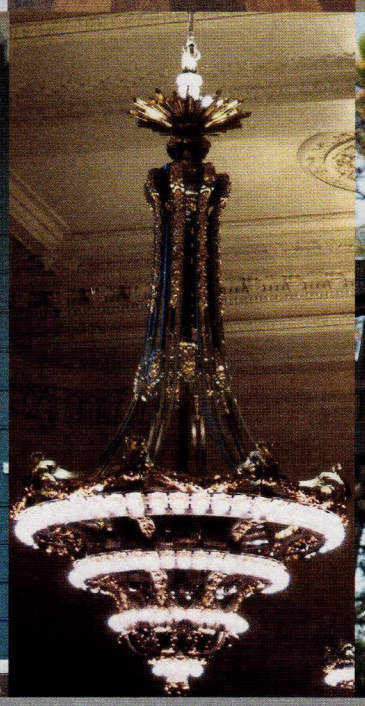
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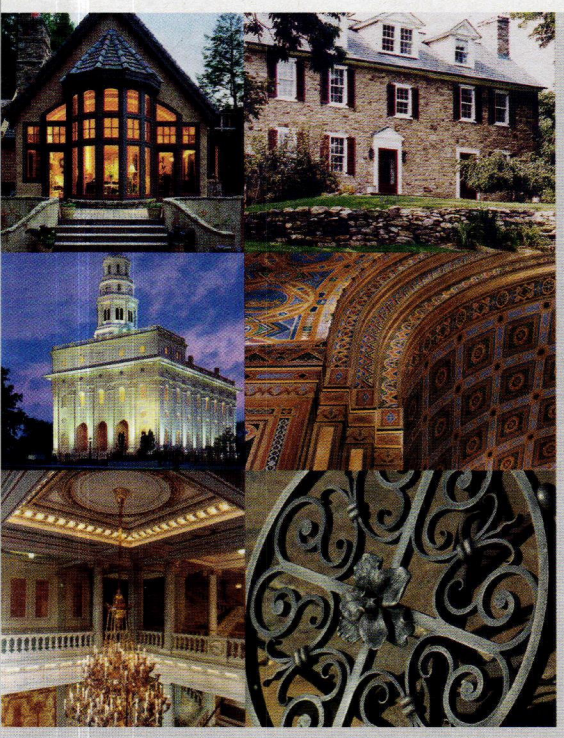
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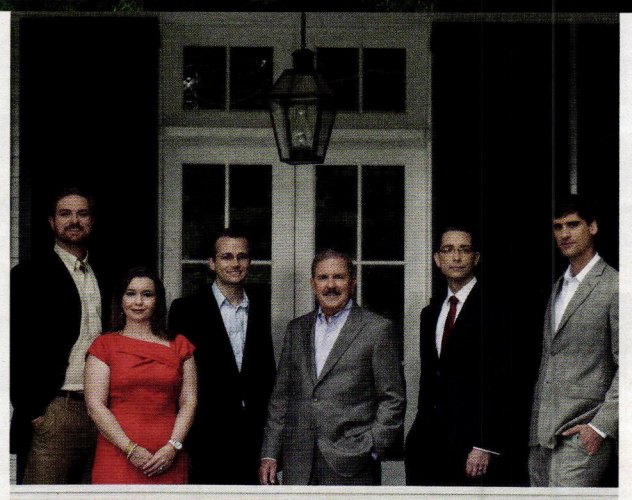
David Jones Architects practices traditionalism with a contemporary spin.

By Nancy Ruhling

The words "innovative" and "traditional" do not always see eye to eye, which is exactly why David Jones is so fond of putting them in the same room. The Washington, DC-based architect and four-time Palladio Award winner finds it interesting "to look at traditional style with a modern eye" so he can explore and exploit the "excitement that comes from a consistent architectural vocabulary coupled with a modern lifestyle."

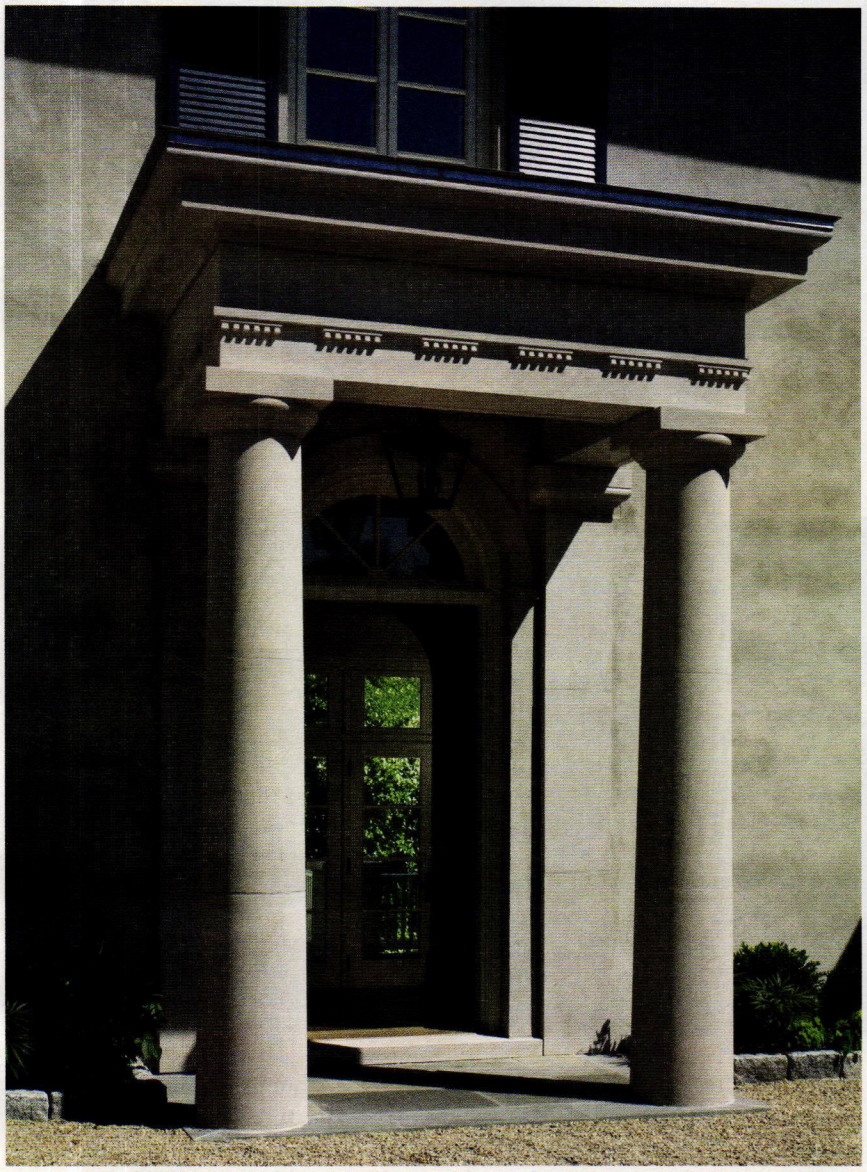
Jones, whose eponymous six-architect firm specializes in designing single-family houses, did not start out in the traditionalist camp. When he was earning his undergraduate and graduate degrees in architecture from Princeton University and when he did graduate work at King's College, Cambridge University, Modernism reigned. Studio masters such as Peter Eisenman, Michael Graves and Richard Meier asked their students to see design through the lens of the Bauhaus and the International Style architecture of the early 1920s.

"My transformation to traditionalist was an evolution," says Jones. "Like many architects practicing in the 1980s, I was beginning to find strict Modernism to be somewhat limited, and in many cases the Modernist buildings seemed out of place. Our houses were very often in existing neighborhoods, so it became natural for me to begin to look to traditional styles for inspiration. While the design studios at Princeton required Modernism, the architecture school had still remained true to its Beaux Arts past, with a required two-year history of architecture course. That course taught us that each style could be analyzed, that each had a set of rules, just like the Modernism we were practicing in studio. That foundation certainly helped me personally in the path I was taking, along with the books I was accumulating."



David Jones Architects comprises, from left to right: Nick Bernel, Kelly Synnott, Isaac Smith, David Jones (principal), Aaron Adams and Wouter Boer (senior associate). *Photo: Jason Colston*

David Jones Architects wove a new stone farmhouse (top) around the property's mature trees, creating a house that looks as though it grew with them through the decades. The columned porch on the left faces the street. *Photo: Robert Lautman*



The carved limestone portico sets the stage for an English Classical Revival house that overlooks parkland in a new neighborhood north of DC's Georgetown. *Photo: Anice Hoachlander*

Having decided to become an architect when he was in high school, Jones says that he never envisioned designing big buildings. The designs are created in the context of a direct, personal relationship between the architect and the owners. Often one or the other comes to the project with a design direction. Other times, that direction is determined by the site. "Sometimes the house is interior focused, other times it is about the view," he says. "We let the site say something to the architecture; we like to bring out the best features of a site, sometimes even weaving a house between large stands of trees."

Everything is a team effort. "Before a schematic design for a new house or addition is shown to a client," says Jones, "the drawings are pinned up in the conference room, and everyone gets to comment and critique. It is a jury, just like school – even when those are my drawings on the wall."

Although each house the firm designs has a "different value," each is built on a foundation of traditionalism that is modified to fit the lifestyles of 21st-century owners. "We like to open up the houses to nature, creating indoor/outdoor spaces, especially in beautiful settings," he says. "Traditionally, this was not often done. Houses were built to protect the inhabitants from the harsh elements."

Listening to Nature

The idea of giving the setting top billing is best illustrated in a new house David Jones Architects designed for a family that had bought prime property just north of DC's Georgetown. The neighborhood was new, and with no architectural strictures governing their choices, the architects essentially started with a blank slate, which allowed them to defer to the property itself. Part of an estate that had recently been subdivided, the quarter-acre end site overlooked parkland on two sides.

The 8,000-sq.ft., carved limestone and stucco two-story house is in the English Classical Revival style. Perched on a hillside, it looks down over the parkland like a sovereign surveying its subjects. L-shaped, it is centered on a two-level terrace, with the pool on the lower level.

"This is an instance where we wanted to take full advantage of the setting," says Jones, adding that the major rooms were placed to face the parkland. "We created a wrap-around terrace that is accessed from the reception hall, kitchen, family room and living room. Entering the house, you can go directly to the terrace straight ahead, or look right, through the living room, to a large window grouping that provides a dramatic view of nature in this very urban location."

Water Suite

This Palladio Award-winning summer home (see *Period Homes*, July 2013) replaces a more modest one that the owners had lived in for years. "The old house had reached the end of its useful life," says Jones. "The dunes were creeping closer every year, so enlarging it to make room for their children and grandchildren was not an option."

Inspired by the iconic forms of vernacular New England fishermen's cottages, David Jones Architects designed what Jones calls "three small cedar-shingled buildings connected by glass links." The center building, the heart of the three-part house, contains the open-plan living room, which connects to the dining room and kitchen of one building and two bedrooms of the other. Upstairs, its library leads to the master suite while the other bridge leads to the guest bedroom. The house also contains a sunroom and mudroom, complete with outdoor shower.

The environment dictated the fenestration. On the windward side, smaller double-hung windows provide select ocean views while protecting against wind-driven sand. On the leeward side, large expanses of glass showcase the dazzling sunsets.

In large part, the design was driven by nature and building regulations. The property, which overlooks the Atlantic Ocean, is within the protected Cape Cod National Seashore. "We were allowed to build a new house with a footprint 10 percent larger than the old cottage," says Jones. "They did allow us to add a second story. We



Classical columns divide banks of windows that provide a panoramic park view. *Photo: Anice Hoachlander*

The house, which has cedar-shingled walls and roof, is connected via glass links on both floors. An ipe wood deck, complete with a minimalist stainless steel rail that doesn't block the view, looks inland. *Photo: Peter Vanderwarker*

wanted the house to be linear to keep it as far from the water as possible without going into the low-treed valley behind."

The house, which is less than 5,000 sq.ft., is in an isolated spot, and the design, says Jones, "creates a village of three objects, and in that way, is less lonely." If the ocean approaches at a rapid rate, the house still has room to move. "But it should be good for 40 more years," he adds.

A New House with an Old View

"Architecture sometimes helps nature," says Jones. "The trees and the house talk to each other."

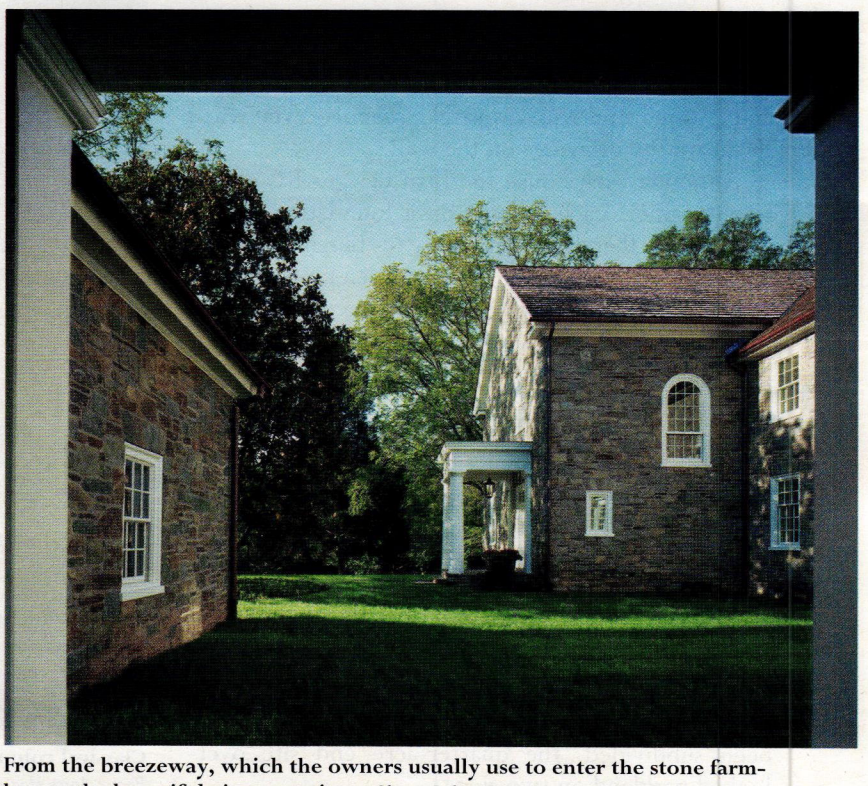
Indeed, they carry on quite a lively conversation in a new house David Jones Architects built for a growing family in McLean, VA. When Jones saw the two-acre hilltop site with its big, old magnolia and walnut trees, he immediately envisioned a stone farmhouse. But charming as that sounded, the owners, who had three children and another on the way, needed a lot of space.

"We wanted to create a large house that would meet all of our clients' functional requirements and needs for space yet appear modest in size and proportions," says Jones. "We started by designing a new house that would appear as though it might have been originally constructed when the area was farmland and forest and to which additions had been made over the centuries. By doing this, we were able to save all the trees but one."

The main section of the 8,500-sq.ft. house, whose pillared porch faces the street, contains the living room, dining room, study and master suite. A wing leads to the kitchen, breakfast room, family room and houses the four children's bedrooms upstairs. A breezeway



The Southern Colonial-style house, a redo of a 1950s ranch, is a weekend retreat in the Eastern Shore community of St. Michaels, MD. *Photo: Robert Lautman*



From the breezeway, which the owners usually use to enter the stone farmhouse, the beautiful views continue. *Photo: Robert Lautman*

The front door provides a view through the living room/dining room that flows all the way to the water. *Photo: Gordon Beall*

links the mudroom and three-car garage; it is this entrance that the owners typically use, so Jones wanted it to be memorable. "From the breezeway, when you look back at the main house, the trees and lawn look very American and stately," he says of the project, which garnered the firm its first Palladio Award (see *Period Homes*, July 2003).

Testing the Waters

It was the house next door that caught their eye. The family had just finished remodeling their waterfront weekend retreat in the Eastern Shore community of St. Michaels, MD, so when the site was put up for sale, they bought it with the intention of turning it into a guesthouse.

The eco-conscious owners did not want to raze the 1950s Cape Cod house or dig up the big, old trees. But when they looked beyond the warrens of rabbit-hole rooms, low ceilings, unsightly sunrooms and unsympathetic carport addition, they realized that the property was prettier than their own. They decided to switch houses and commissioned David Jones Architects to turn the ugly duckling into a swan.

Jones consolidated four rooms to create a large symmetrical living/dining room; added a porch overlooking the water; lengthened the chimneys; and raised the roof of the home's center block to create space for a master bedroom and pedimented porch. He also added a bank of French doors that feature transom and sidelights to let the sun and water views in. The brick walls, clapboard siding and wood trim were painted white in a show of unity. Shutters and a new shingle roof were added to complete the new, traditional look.



Reviving a Revival

This Italian Renaissance Revival house in the Kenwood neighborhood of Chevy Chase, MD, is a prime example of David Jones Architects' melding of the modern and traditional.

The owners, who had watched their children grow up in the stucco and masonry house with a clay-tile roof, did not want to move. They wanted larger spaces, however, to hold frequent fundraisers, and commissioned Jones' firm to design additions across the back of this already substantial home.

At the center, a high-ceilinged 30-ft.-long family room with an arcaded façade opens onto a new limestone terrace. To one side, a new two-story wing holds a library below and a bedroom above, and on the other side a new expanded kitchen overlooks the 1.5-acre property. The terrace is designed to be tented in inclement weather, while the new library and family room have a contemporary flow that is perfect for parties. ■

WEB EXTRAS: For additional photos and other content, see the web version of this article by visiting "The Magazine" on *Period Homes*' home page – www.period-homes.com.

The Italian Renaissance's new two-story wing is connected to the family room arcade, a design that allows the free flow of guests at the owners' frequent fundraisers. *Photo: Anice Hoachlander*

Beyond the Call of Duty

Milton Grenfell's leadership in combating the proposed Gehry monument to Dwight D. Eisenhower is typical of his willingness to serve the public beyond his traditional practice. **By Gordon Bock**

My spring started with a treat this year when I had the pleasure of visiting architect Milton Grenfell at his office atop the historic Barr Building, a 1927 Gothic Revival landmark in downtown Washington, DC. Piloting me between worktables, books and projects that run the gamut from mansions to civic monuments, Grenfell stopped abruptly to grab two hand-sized fragments of architectural stone lovingly repurposed as paperweights. "These are pieces of a medieval archivolt and foliated ornament given to me by colleagues," he announced proudly. "Imagine," he lit up, "a human hand-carved them in the 12th century!" A fitting image, you might say, for someone with a deep ken for traditional architecture, and this year's recipient of the Clem Labine Award.

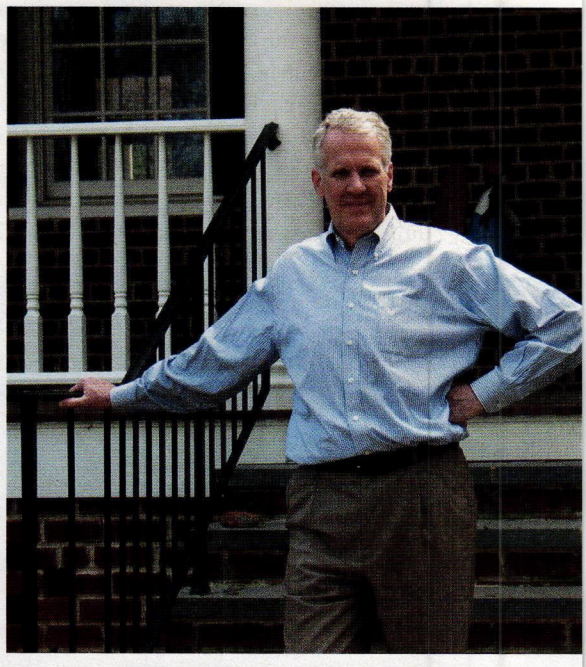
Now in its fifth year, the Clem Labine Award honors an individual who, over an extended period of time, has fostered humane values in the built environment. As Labine himself explains, "The winning individual is one who is a living example of a life with a purpose, devoting time and energy to the creation of beauty and civilizing humanist values in public spaces." Though Grenfell is an architect and town planner working in the Classical tradition, Labine adds, "Milton won the award not so much for his personal architecture, but more for his civilized efforts in the public realm."

Indeed, as founder of *Traditional Building* and *Period Homes* magazines, as well as *Old-House Journal*, Labine knows whereof he speaks. He has been in the vanguard of the historic architecture movement since its inception, a dedication that extends to his longtime involvement with the Institute for Classical Architecture in America. "Milton is also being cited for his tireless pro-bono activity," continues Labine, "including his advocacy for changes in the Secretary's Standards for Rehabilitation and work with the National Civic Art Society – in particular, articulating the shortcomings of the ill-conceived Eisenhower Memorial." (More on this later.)

"The winning individual is one who is a living example of a life with a purpose, devoting time and energy to the creation of beauty and civilizing humanist values in public spaces." – *Clem Labine*

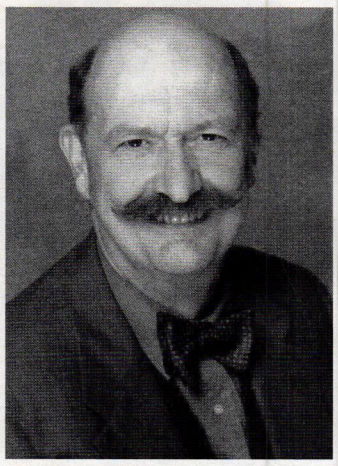
No surprise then that Grenfell takes a wide-ranging view of his practice and architectural philosophy. When asked if he calls himself a Classicist, he shoots back, "Yes, but in the broader definition of the word – that is, the best and most enduring of an artistic tradition." Classical has another meaning, he explains, which includes the Greco-Roman tradition. "But I'm not limited to that," says Grenfell. "Gothic is a Classical art form as well."

In fact, as I survey the walls of his office, I note they're push-pinned with lovely watercolors and renderings of projects large and small, from residential to commercial to whole blocks and campuses. My eye catches a pen-and-ink town plan of what appears to be a small port city from the colonial era. In reality, it's the modern community of I'On in Mount Pleasant, SC, designed on the New Urbanist model. "It's named after a Charleston hero from the 18th century," says Grenfell, as he points out a pair of winged cherubs in suspended flight, "so we thought a period treatment would be appropriate, with putti holding up the legend, in Latin." Below them, a "great leviathan" Columbus might recognize from his maps spouts offshore in an open expanse of paper.



The fifth annual Clem Labine Award has been awarded to Milton W. Grenfell for his contributions toward creating a more humane built environment. *All photos: courtesy of Grenfell Architecture, PLLC, unless otherwise noted*

The award is named in honor of Clem Labine (below), founder of *Traditional Building*, *Period Homes* and *Old-House Journal*. *Photo: courtesy of Traditional Building magazine*



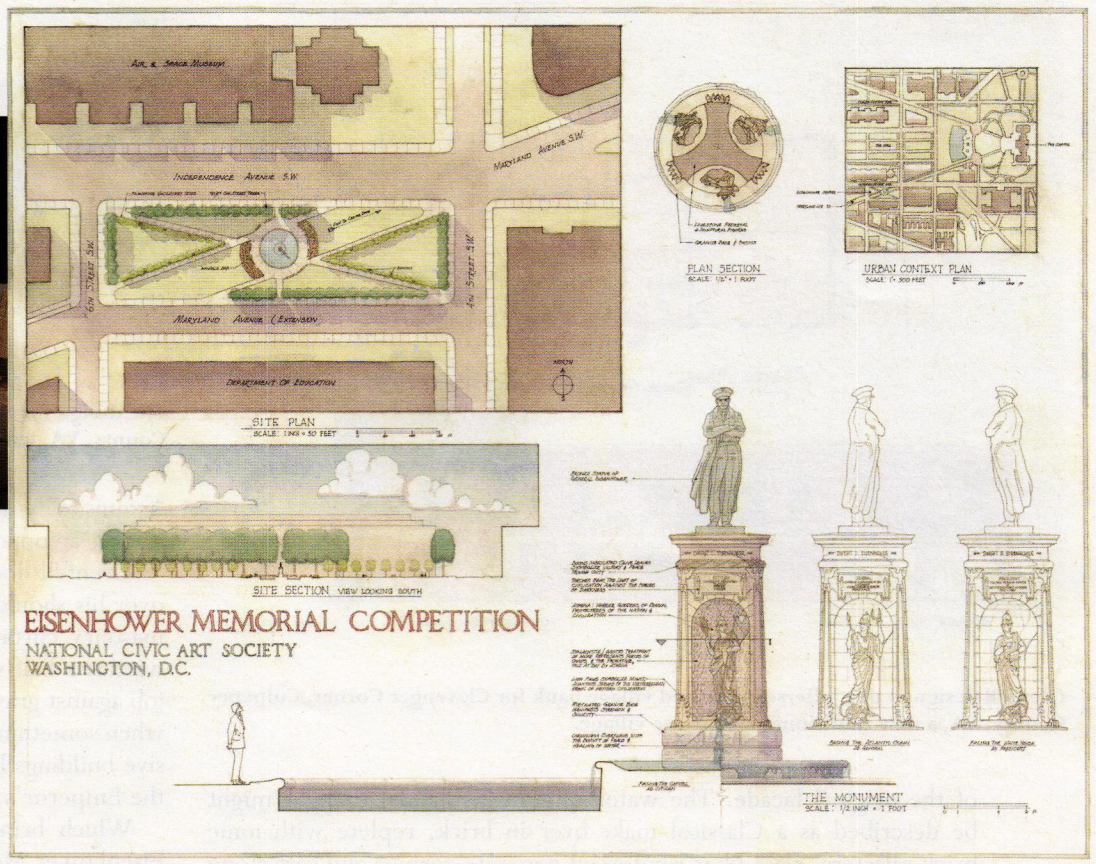
Traditional Epiphanies

Clearly, you don't become an architectural omnivore like this in one bite. "There have really been two early threads to my career," reflects Grenfell. "One is that I grew up in a 1920s garden suburb in Jackson, MS, with a neighborhood center right within biking and walking range of my house. It was all there – bookstore, drugstore, grocery, a complete retail center – and with almost everything else one might need: churches, bakery, school, dance studio, barbershop, banks – you name it. The second thread is that most of the houses in my neighborhood – and all of the beautiful ones – were 'pre-war.' So I grew up loving traditional houses and traditional urbanism."

However, he says even after gravitating to practicing traditional architecture, he sensed a loss in the built environment because of ongoing urban sprawl and the abandonment of traditional towns, cities and neighborhood centers. "So when I discovered New Urbanism, thanks to Peter Calthorpe and Andrés Duany, that was the missing piece. Suddenly I had a macrocosm of traditional urbanism to accompany the microcosm of traditional architecture I had been working in, which is to say a complete return to traditional ways of building – not just individual structures but entire communities. What many New Urbanists are really purveying is *traditional* urbanism, so I felt as drawn to that as I did traditional architecture."

Traditional architecture can be a powerful personal inspiration, but in the 1960s and '70s it was an elusive notion to build a career on. "I didn't get it at school, I'll tell you that," recalls Grenfell. "As a student at





Frank Gehry's proposed monument to Eisenhower on the National Mall, Washington, DC, incorporates granite rectangular megaliths and curtains of tangled steel cables, suspended from unadorned cylinders. Grenfell calls it "a chaotic abstraction of random monoliths and 80-ft.-tall iron curtains."

Right: Grenfell Architecture's proposed monument to General Eisenhower on the National Mall, Washington, DC, features bronze, carved limestone and rock-faced granite. It is designed to harmoniously employ myth and symbols to convey meaning with beauty.

Washington University in St. Louis, the professor gave my class an exercise that for me was a real eye-opener. It was a sketch problem, to design a large, ceremonial room for a Scandinavian consulate on the coast of Northern California. Basically, it was just a rectangle of space; it had no program; it was just a ballroom."

As Grenfell continues the tale, he sketches an interesting sea-change in our culture as well as in his architectural education. "At that time, belief in Modernism – what some would call the high Modernist Classicism of Edward Durrell Stone and the Brutalism of Paul Rudolph – had kind of run out of gas. So we were trying to get interesting buildings through program – that is, the statement of conditions and objectives for a building project." But the poverty of this approach revealed itself in the assignment when Grenfell and his fellow students had no program to manipulate.

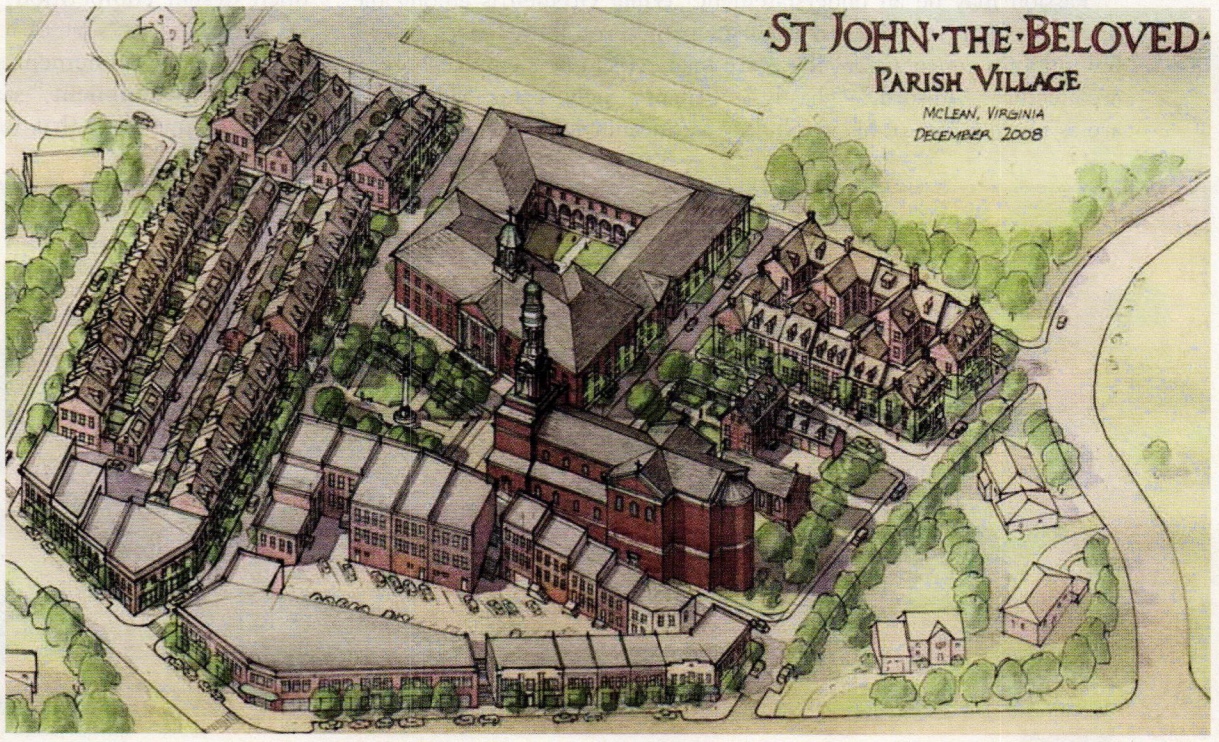
So logically he looked for a solution in Scandinavia with architects like Alvar Aalto. "I had lots of big skylights, lots of big windows open to the Pacific and, of course, exposed wood and glulams for the structure. At pin-up though, the professor cast a disappointing eye on my proposal. 'I don't understand what makes that a ballroom?' he said. 'Why couldn't it be a gymnasium?' Chagrined, I acknowledged, 'Well, you're right, I suppose it could be.' So then and there I realized that program manipulation alone could not make a room. The tools of Modernism had left me no way of making a grand room."

The way to make such a room, however, turned out to be not ahead of him, but behind him. "Feeling little hopeless, I walked up the hill to the university's tea room," Grenfell continues, "housed in what used to be the main reading room of a 1904 library built by Cope and Stewardson." He goes on to describe a Georgian, English Baroque, great room with all the requisite details: high, ornamented ceilings; decorative plaster; deeply inset double-hung windows, oak paneling and a carved Missouri walnut fireplace mantel.

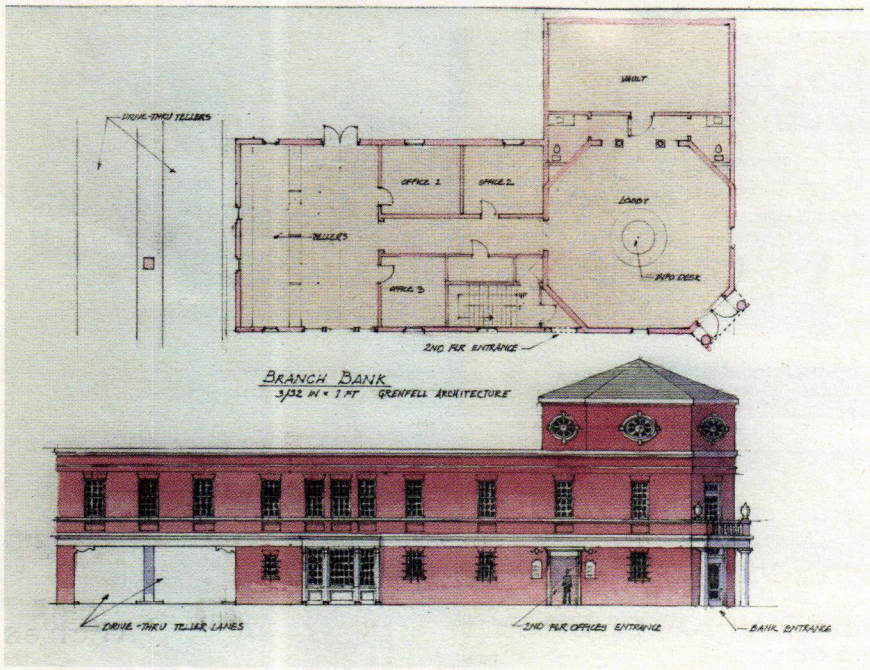
"This is the room!" he recalls saying to himself, "but I have no idea how to do this!" Moreover, he had been told that all the craftsmen were gone, the work was unaffordable and, being 'not of our time' such a room was intellectually untenable. "I kept believing these excuses but, after several years of practice and involvement in preservation, I came to the conclusion that we could build rooms like that again. More importantly, we had to. What we needed was to figure out how to do it."

Here, the threads of new and old intertwined again for Grenfell. "It was historic preservation and working with old structures that kind of led me back to the good old ways of building, and the true profession of architecture," he says. He explains that he got involved with preservation at an early stage, including starting the preservation organization in his home town. Then, upon moving to Charlotte, NC, he served on the preservation commission for six years. "I was always campaigning to save some building somewhere – at times, literally standing in front of wrecking balls! Thankfully, most people are wised up now."

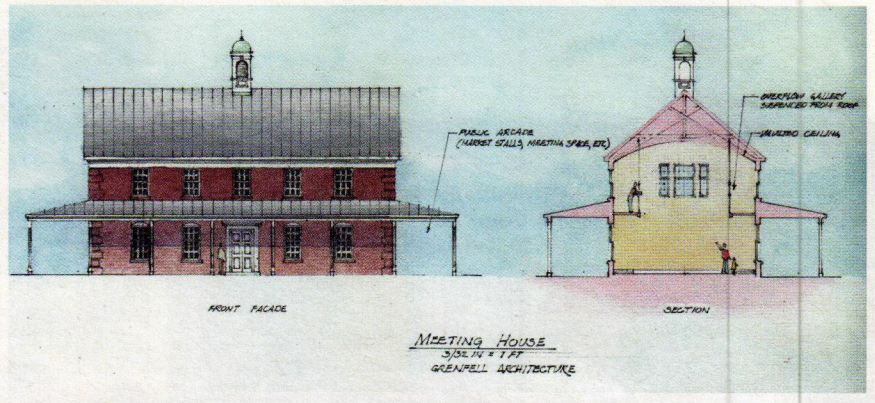
All this makes a good tale of an architectural enlightenment, but in Grenfell's hands the experience clearly has practical applications for today. He shows me a proposal for an adaptive reuse of a 1950s branch library to be converted into a post office. "This started out looking like a brick version of Le Corbusier's Villa Savoye," he says



Grenfell's proposal for a new parish village in McLean, VA, incorporates a 1950s suburban modern parish church and school, both redesigned and rebuilt to be part of a new mixed-use neighborhood.



Grenfell designed this Jefferson-inspired village bank for Clevenger Corner, Culpeper County, VA, a new traditional mixed-use village.



The design for the Clevenger Corner Meetinghouse for Clevenger Corner, Culpeper County, VA, features Shaker-like simplicity with an exposed scissor-truss ceiling.

of the original façade. The watercolor in his hands, though, might be described as a Classical make-over in brick, replete with ionic brick pilasters, glass-fiber reinforced-concrete cornice and cast-stone architrave. In no way archaic, it is confidently traditional in a subtle, timeless manner.

In the same sense, elevations for an addition/renovation to a former National Park Service building in Philadelphia, PA, now contemplating new life as the Museum of the American Revolution, show a similar thoughtful metamorphosis. The arcaded central front salient Grenfell points out is no mere stage-set of iconography. "Here visitors can gather to come and go from tour buses," he explains, "out of the sun or rain before proceeding inside or boarding a bus." And for those who think Classical or traditional are code words for inflexible, there's this remark. "When they asked if we could design an aesthetically satisfying two-story building, to which an equally satisfying third story might be added later, we said Sure! and quickly found a way."

The Eisenhower, the Better

For a man with Grenfell's interests, the public realm clearly does not stop at roofs and walls, or even open spaces, but inhabits the world of words and ideas as well. "Milton is a man of strong – often controversial – opinions," explains Labine. "He doesn't mince words, and isn't afraid to stand up in the public arena and do battle for what he thinks is right. He believes what he believes, and he has passion, which is a good thing."

Passion may be an understatement. While Grenfell is among the most courteous, erudite and articulate people you'll ever meet, after a few minutes conversation, it's more than evident he's emphatic about architecture. "Absurd," "ghastly," "blatantly ugly," and "ridiculous" are as much a part of his vocabulary as "meaningful," "handsome" and "exquisite" – not to impress the listener with invective or verbally skewer an opponent, but simply to make his point crystal clear.

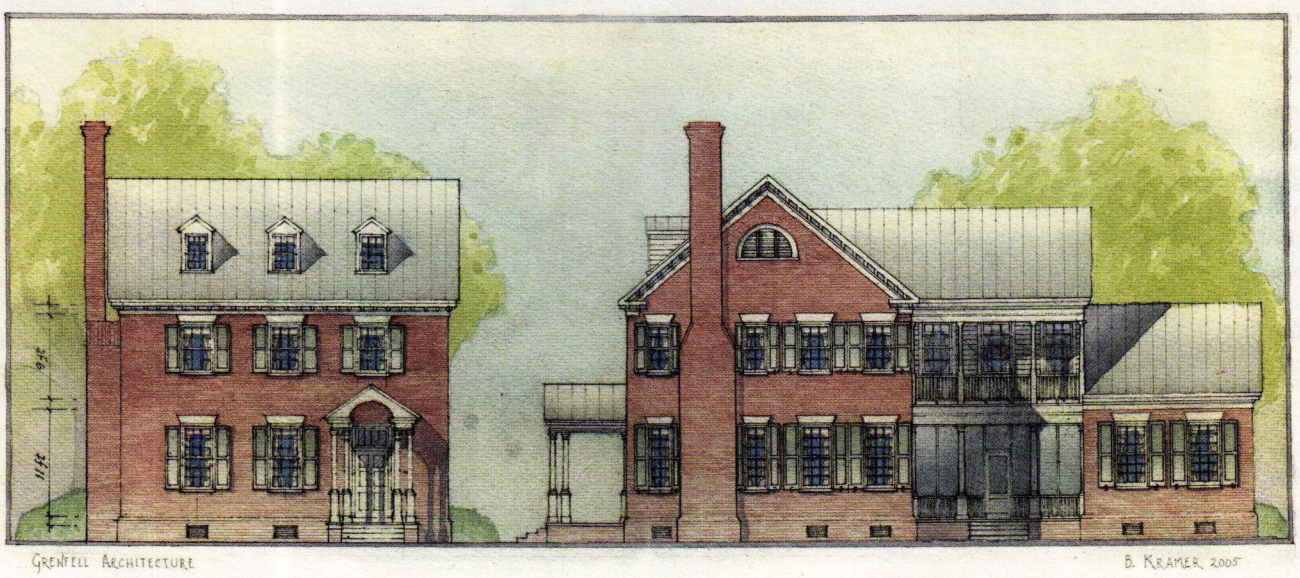
Grenfell does not impress as an elitist either. In his office, I look over his shoulder at a photo of a tall modern office building, whose masonry curtain wall is improbably interrupted by a band of glass windows half-way up. "Materials should look like they can do their job against gravity," he shakes his head. "The public intuitively knows when something in a building doesn't make sense. Willfully transgressive buildings like this only add to the public unease!" No believer in the Emperor's New Clothes syndrome here.

Which bring us to a prime example: the competition for the Eisenhower Memorial in Washington, DC. Recalls Grenfell, "Going back about three years ago now, my colleague Erik Bootsma and I were grousing about an image of Frank Gehry's proposal for a monument to Dwight D. Eisenhower." The proposal at the time was abstract and based on monoliths right next to the National Air and Space Museum. "We really should have a traditional counter proposal competition for this thing!" Grenfell remembers saying.

"Traditional proposals would present a very clear alternative to this nonsense, and start a public conversation about the nature of monuments." As he further explains his point, "Washington has many beautiful traditional monuments, but the Modernist movement has also left the city with a host of repellent and meaningless buildings and monuments. Politics aside, it's also a city most Americans care about, making it the ideal place to have such a conversation."

So, over the course of six months they rounded up support from the Institute of Classical Architecture and Art and the National Civic Art Society, the latter of whom ran the counter-proposal competition. "We got close to 40 entries and, luckily, Susan Eisenhower came to our exhibition and reception and was quite taken by it," says Grenfell. "Perhaps she, like most Americans, probably never seriously considered a traditional alternative to a modern memorial. For many people, it is as if 'that was then, and this is now.'"

Labine notes that in the beginning, the Eisenhower was not an open design competition. "Very few people knew about it," he says, making it "sort of a 'stealth monument.'" Where does the design for the monument stand today? "We've tapped into a great reservoir of sentiment," says Grenfell, "and, hopefully, we can get a new competition that will also allow for traditional proposals." Since one of the meanings of "public" is exposed to general view, that sounds right up the public alley. ■



Grenfell designed this 18th-century vernacular Georgian coastal house for Edenton, NC, a traditionally conceived new urban extension to the 18th-century capitol of North Carolina.

Gordon Bock is co-author of The Vintage House *(www.vintagehouse-book.com) and is available for keynote speeches, seminars and workshops through www.gordonbock.com.*

GREEN*lights*

A LOOK AT ENVIRONMENTALLY-FRIENDLY PRODUCTS FOR YOUR RESIDENTIAL DESIGN PROJECTS.

Next month, twenty college teams from across the globe will gather in Irvine, CA, for the sixth U.S. Department of Energy Solar Decathlon. The competition requires students to spend almost two years designing, building and operating solar-powered houses, which are then evaluated on 10 criteria from livability to cost-effectiveness and attractiveness. Applications are evaluated by a panel of experts from the Renewable Energy Laboratory, American Institute of Architects, National Association of Home Builders, U.S. Green Building Council and the American Society of Heating, Refrigerating and Air-Conditioning Engineers.

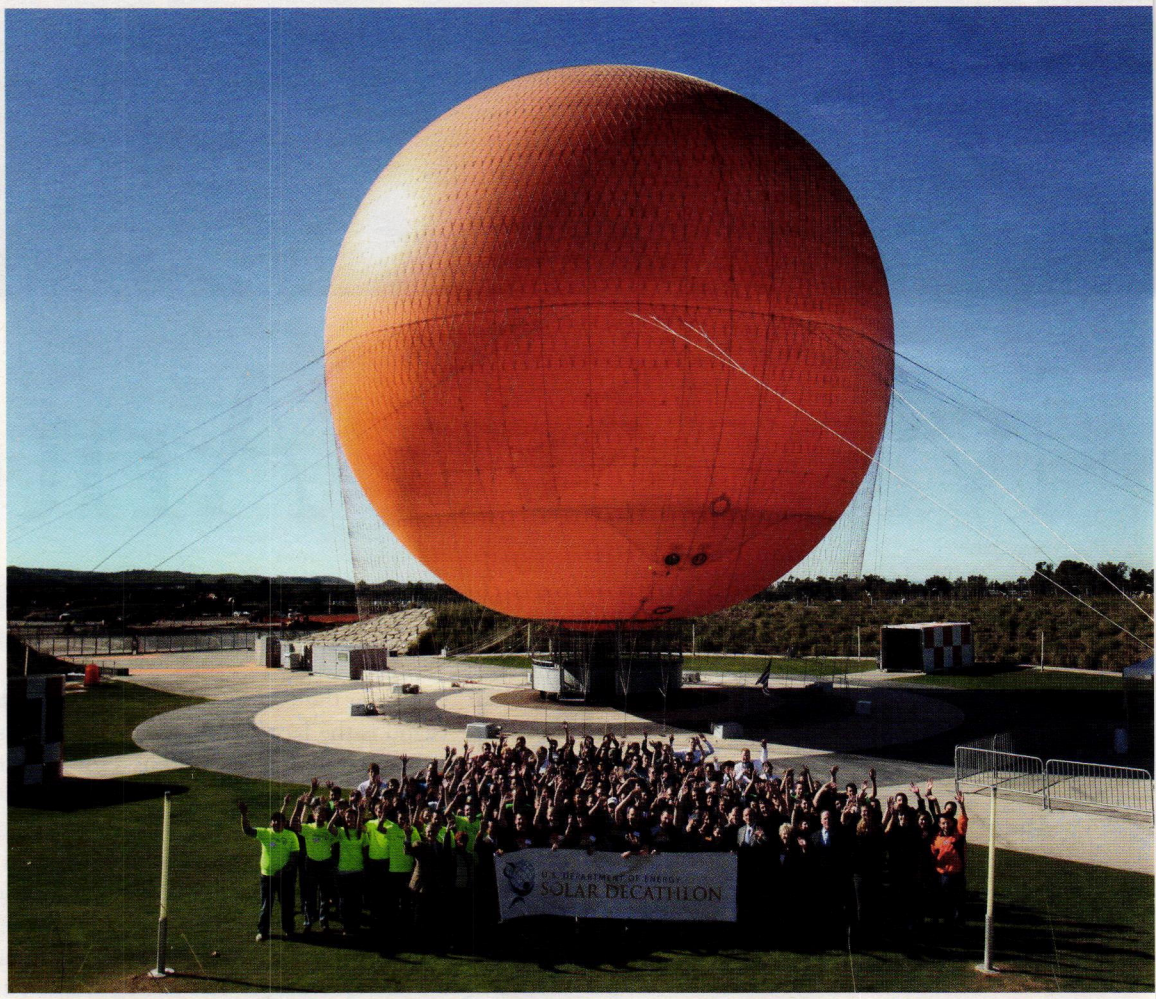
Since 2002, the competition has established a worldwide reputation as an educational program and employment opportunity for almost 17,000 students, and has expanded to three competitions around the world, including last year's Solar Decathlon Europe and this year's Solar Decathlon China. Each promotes an integrated approach to new construction, which considers the interactions of all building components and systems to reduce environmental impact. The houses must be maintained within a certain temperature range, and must produce enough photovoltaic lighting to provide ample lighting, run appliances and more.

"The U.S. Department of Energy Solar Decathlon is an innovative competition that challenges collegiate teams to blend style, affordability and energy efficiency," said Richard King, director of the U.S. Department of Energy Solar Decathlon. "The amazing student-designed and student-built houses showcase how clean energy technologies available today can help consumers cut their energy bills and save money."

While there is no formal prize for winning the decathlon, five times as many former decathletes have gone on to work in the clean-energy field after leaving college as non-decathletes. As for their creations, some houses are sold to recover costs after the competition, but many remain on display at their respective universities, where they serve as educational tools for students and the public. For more information, visit: http://www.solardecathlon.gov/index.html. ■



The University of Kentucky/Indiana is one of 20 teams to enter a solar-powered house design in the U.S. Department of Energy Solar Decathlon. Photos: U.S. Department of Energy



Students gather beneath the Orange County Great Park Balloon in Irvine, CA, during workshops for this year's Solar Decathlon.

The competition requires students to spend almost two years designing, building and operating solar-powered houses, which are then evaluated on 10 criteria from livability to cost-effectiveness and attractiveness.

Modern Antebellum

A new Greek Revival residence draws upon southern plantation precedents.

PROJECT: Residence, St. Simons Island, GA

ARCHITECT: Harrison Design Associates, Atlanta, GA: Greg Palmer, AIA, managing principal; Chad Goehring, Assoc. AIA, principal and project manager

Nestled on the Georgia coast, midway between Savannah, GA, and Jacksonville, FL, St. Simons Island is the largest of five barrier islands that form the Golden Isles. The island was originally cultivated by English colonists for rice and cotton plantations worked by African slaves but it was developed as a resort community in the early-20th century. Home of the Marshes of Glynn, made famous by 19th-century poet Sidney Lanier, St. Simons contains large expanses of undeveloped land and winding roads of moss-draped live oaks – a perfect setting for any southern antebellum plantation home. Such was the vision of a couple, clients of Atlanta, GA-based Harrison Design Associates, when they purchased a parcel of land on the island.

"The goal for this project was to create a well-designed home in the Greek Revival style," says principal and project manager Chad Goehring. "The clients wanted a family home suitable for modern living that had three bedrooms, a master suite on the entry level, a functional kitchen opened to the great room, a breakfast room and a formal dining room for when they entertained for various events."

While the numerous live oaks on the property created an idyllic scene, they posed a challenge when siting the house. "When we walked through the lot with the clients it was obvious that several of the trees could be retained," says Goehring. "Two of them were in the foreground closer to the street, another is in front of the garage and adjacent to the master suite. Unfortunately, there was one right at the center of the lot that would have been a signature oak but we just couldn't work the design around that tree."

Tucked in amongst moss-draped live oaks, this new 14,000-sq.ft. Greek Revival residence on St. Simons Island, GA, was designed by Atlanta, GA-based Harrison Design Associates as a contemporary interpretation of a southern antebellum plantation home. *All photos: Richard Leo Johnson*



The porch on the rear elevation contains human-scaled Ionic columns and a simple cornice to defer to the details on the main massing of the house.

The house was designed to appear as if it had expanded over time with a two-story main mass and single-story additions that extend to the three-car garage, built to look like an old barn through the use of reclaimed barn wood. The placement of the garage and the master suite, which is on the north side of the house, were in response to the oak that was located further in on the property; a curved driveway to the entry façade preserved the other two oaks at the front.

In keeping with the Greek Revival style, the front elevation is defined by a two-story portico with six Ionic columns supporting a 4-ft.-tall entablature and dentil cornice, which runs throughout the main mass of the house. At the front entry, the door was left unadorned to give prominence to the Doric surround, square pilasters, transom and sidelights. Above the entry, a wrought-iron balcony that leads to the second-level stair hall is the same width as the door surround. A square belvedere atop the roof is styled with Ionic pilasters and contains four sides of windows with lake views beyond the treetops.

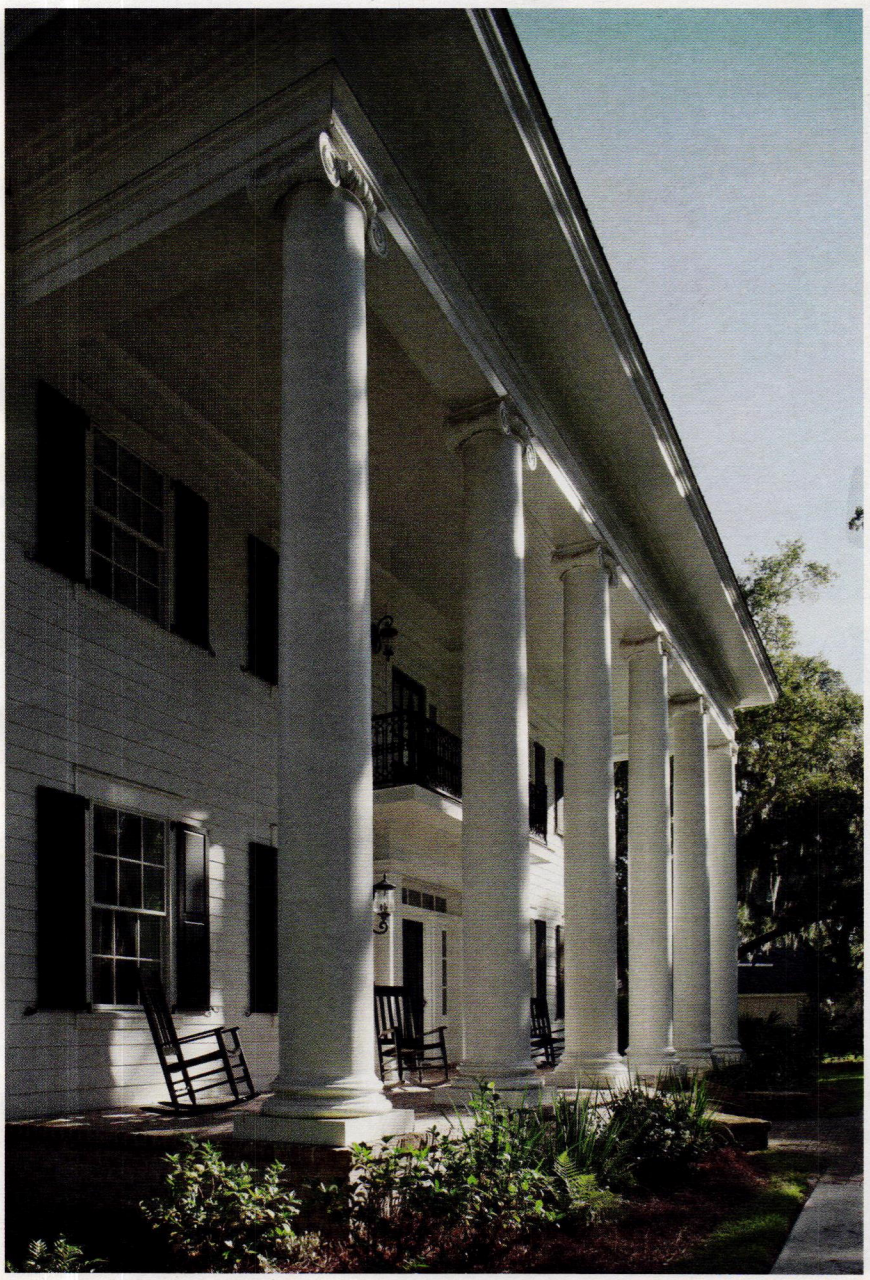
On the side and rear elevations, the single-story elements contain simpler profiles to evoke a sense of hierarchy within the details. "The front portico and entablature are massive architectural elements," says Goehring. "As you go around the house, the scale of everything starts to break down back to human scale to become more manageable. The cornice becomes almost like a piece of crown and has a much smaller overhang. On the back porch, we went with scale-appropriate reduced entablature and columns, and on the garage, there is no eve at all with just exposed wood."

In lieu of wood, the exterior was clad in cement plank siding. A painted PVC material, manufactured by Scranton, PA-based AZEK Building Products, was used to construct the entablature, cornice and molding details. Structural columns made from fiberglass were filled with 10 ft. of sand to keep them from sounding hollow. Asphalt shingles were laid on the roof while standing-seam metal was installed on the garage.

At ground level, bricks with an antique finish were used to build a 2 ½-ft. high foundation to satisfy the island's FEMA codes. "In this location, we are challenged with issues of climate, moisture and longevity," says Goehring. "When faced with the possibility of selecting low-maintenance materials, we decided that this house couldn't be like other historical buildings that would have been all wood."

Inside, the foyer features a three-story traditional staircase with stained handrails and treads as well as stair pickets and risers that are painted white. It is flooded with natural light from the belvedere above and leads to the formal living room and dining room on either side. The two formal rooms contain identical antique brick fireplaces, crown molding and cased openings, which are contemporary interpretations of the main entry's Doric surround. The living room also opens to the library/office, separated by a pair of columns.

Toward the rear, the heart of the casual living areas is a great room that leads to a porch, which wraps around the corner to include a screened porch. On the other end, the kitchen is opened to the



Weather-resistant materials on the exterior included cement siding and fiberglass columns. PVC was selected for the entablature and dentil cornice to combat the region's climate challenges.

Detailed cased openings, crown moldings and fireplace surrounds with antique brick fireboxes are repeated in both the dining and living rooms to differentiate them as formal spaces.



great room and breakfast room creating a modern layout. Adjacent to the breakfast room, the service amenities include a walk-in pantry, mudroom, laundry room, access to the garage and secondary stairs to a bedroom suite above the garage, which can function as guest quarters.

"We made the casual spaces open but we also created a way to close off the kitchen so that it could feel like a separate room," says Goehring. "We designed an island at the center of the opening between the kitchen and great room. It has a cased opening and a raised bar top that can be closed off with shutters."

The clients played an important role in sourcing antique and reclaimed materials. The oak floors throughout the interior were reclaimed from a tobacco factory. In the kitchen, the pendant lights above an oak butcher-block island were fashioned out of antique iron pulleys and the barstools were old tractor seats. Antique doors and hardware were installed in most of the bedrooms and bathrooms as well. "I think it is a pretty nice surprise," says Goehring, "when you walk through the house and experience all the new and all of a sudden there is something old and antique."

To complement the kitchen's antique elements, the cabinets have a distressed finish, appliances were hidden or strategically placed out of sightlines and boxed out timber beams were stained to match the floors. An exposed brick wall serves as the focal point, and to bring more of the exterior within.

On the second level, a sitting room and a media room accompany two bedrooms and a vintage-style bath containing mosaic floor tile, a cast-iron claw-foot tub, exposed plumbing fixtures and a suspended curtain rod. The one-room belvedere at the uppermost level houses a music and art studio, which would traditionally be at the terrace level. However, with moisture and flooding issues in the region, most coastal homes were not built with lower levels.



Antique elements in the kitchen such as the oak floors, tractor seat barstools and iron pulley light pendants are complemented by boxed out timber beams, distressed cabinets, an oak butcher-block island and an exposed brick wall.



The guest bath features an antique door, a vintage vanity, mosaic tile and a cast-iron claw-foot tub with exposed plumbing fixtures and a suspended curtain rod.

Additional products and materials for this project include: Pella, IA-based Pella Windows & Doors; Stigler, OK-based Rosewood Fine Custom Cabinetry; Brunswick, GA-based Unique Building Supplies (butcher-block island top and hardwood floors); Macon, GA-based Cherokee Brick & Tile Co. (brick); City of Industry, CA-based Emtek (hardware); North Wilkesboro, NC-based Crown Heritage (columns & stairs); Towanda, PA-based MiraTEC Trim (siding); Mission Viejo, CA-based James Hardie (siding); Brunswick, GA-based Coastal Hardware (roofing materials); Miami Gardens, FL-based Century Metals & Supplies (roofing materials); and Wilmington, DE-based DuPont Tyvek (house wrap).

"All in all, this project is a good interpretation of a Greek Revival with a little southern charm," says Goehring. "Tucked in and framed by majestic oaks, the house is beautifully placed. It feels like it may have been the original plantation home in the area and all these other properties popped up around it. There just isn't another house like this one on this portion of the island." – *Annabel Hsin*

Web Extras: For additional photos and other content, see the web version of this article by visiting "The Magazine" on Period Homes' home page – www.traditional-building.com.



Functioning as a music and art studio, the belvedere contains windows on four sides for optimal views of the live oaks on the property and lake views beyond.



A Home for All Seasons

A new farmhouse makes fiction reality for a city-dwelling client.

PROJECT: Residence, Sharon, CT

DESIGNER & PROJECT MANAGER: Rafe Churchill, LLC, Sharon, CT; Rafe Churchill, principal

In his celebrated picture book, *One Morning in Maine*, author Robert McCloskey describes a day in the life of a little girl, Sal, growing up in Brooksville, ME. Among Sal's adventures is a maiden trip to the inland grocery store, getting an ice cream, and searching for a missing tooth – all of which revolve around the region's rugged coastline and the family's simple, sensible farmhouse.

The latter, and its semi-fictionalized lifestyle, resonated with repeat clients of Sharon, CT-based Rafe Churchill, LLC. Having previously completed their townhouse in the Red Hook neighborhood of Brooklyn, NY, the design and project management firm was well acquainted with the clients' tastes and eco-conscious, energy-efficient approach to design. This time, however, the clients sought a new direction; a Sharon, CT, countryside retreat from their life in the city. With its open fields and broad views, the site was ideal for a new 4,000-sq.ft. farmhouse oriented around an agrarian livelihood – in tune with the client's passion for permaculture and sustainable farming.

"They brought a copy of *One Morning in Maine* to the first design meeting," says Rafe Churchill, principal. "Their goal for the country house was a more modest and simple experience. Although not a small house, it was important to the owners that the children share a bathroom, that guests share a bathroom, and that there were not large suites throughout the house."

Rafe Churchill, LLC designed a new 4,000-sq.ft. farmhouse for repeat clients who sought a countryside retreat in Sharon, CT. The net-zero building retains the simple agrarian aesthetic depicted in the Robert McCloskey picture book, *One Morning in Maine*, and typical of Shaker villages. *All photos: John Gruen*





Above left: The traditional hall features a central staircase and opens to the generously-sized dining room, kitchen, living room and study, and also to a single-story wing with a mudroom, powder room and side porch.

Above right: The dining room features a large table of reclaimed heart pine for family-style entertaining. Plaster walls add subtle texture to the space.

In search of examples that the family could see and touch, Churchill took the clients exploring early-1900s properties within a few hours' radius of the site. Among those properties that resonated most with the group were the homes and utilities buildings of the Shaker villages of Hancock in Pittsfield, MA, and Sabbathday Lake in New Gloucester, ME. Not only were the clients drawn to the aesthetic, but they also admired the divisions of space. "Within Shaker communities, you don't really find houses, you find workshops and other simple buildings that have very specific uses, and dorm-style housing," says Churchill. "They wanted to take that idea, and the Shaker colors, moldings and storage solutions and integrate them into the farmhouse."

The challenges of the project were two-fold: create a net-zero building while retaining the simplicity of the farmhouse aesthetic. Churchill's approach to this, and all of his firm's sustainable design projects, was crystal clear. "I have done several so-called 'green houses' and the problem that always comes up is that people get confused and think that the house must represent the mechanical systems," says Churchill. "So I said to everyone in the beginning, 'We don't want to be too aware of the technology – it should be as inconspicuous as any other mechanical system.'"

"The house doesn't have a lot of glass, and nobody has to know what is going on," he adds. "The owners just assumed that we could do it, which was helpful. Many clients come to us and say, 'I want to do a LEED house or a net-zero house,' and assume that it has to be Modernist, but the fact is, that is not even close to the truth."

Easily mistaken for a restored historic home, the farmhouse façade is dominated by a wide front porch, six-over-six double-hung windows, and generous cornices at the eaves. Each of its two floors is roughly divided into quarters, with a traditional center hall that leads to a single-story wing with a mudroom, powder room and side porch – which suggests that the house expanded over time.

While the clients admire traditional design forms, they did not desire a purely traditional floor plan. "I have a 1929 farmhouse with little rooms," says Churchill. "While it is great, because it offers



The custom-designed kitchen was pared down to evoke an early-1900s farmhouse. Salvaged lighting and kitchen accessories accentuate the large soapstone sink and all appliances are energy efficient.

Above: Serving as a sitting room and family room, the living room features a large fireplace and traditional cabinetry. Lighting is limited to reclaimed sconces at the fireplace and switched outlets with lamps.

Right: Guest rooms were kept intentionally minimal, in keeping with the Shaker aesthetic.



several intimate spaces and privacy, the dining room, for example, is small. The owners visited my house and said, 'This is great, but let's face it, we have an opportunity to give ourselves a little more room and go for an open plan - as we have in Red Hook.' What we ended up with is a circular floor plan that works very well for kids, parties and modern life in general."

The first floor hall features a central staircase, and large cased openings to the generously-sized dining room and kitchen on one side, and the living room and study on the other. Off the second-floor hall are three bedrooms, including a master bedroom suite, as well as two bathrooms and a laundry room. "The master bedroom has its own bathroom and dressing room, which is a departure from a traditional farmhouse plan," says Churchill. "And as far as the first floor goes, we increased the scale of the first floor because the owner wanted a little more space for modern living."

The landscaping plan thinks long term with a 35-acre restoration of existing farmlands that encompasses four-season gardens, composting beds, barns, an orchard and a managed forest. These are serviced by

The mudroom features salvaged brick flooring, a small wood stove, as well as exposed framing and pine sheathing.



multiple sheds and a workshop/storage building – all built from locally-harvested pine and hemlock. The pool is maintained by an ozone and ultraviolet-light purification system, rather than chlorine.

Other key sustainable features of the farmhouse include 10-Kilowatt solar array, geothermal wells, and heat pumps for radiant heat and temperature maintenance of the outdoor pool. Two energy-recovery ventilation systems, two steam humidifiers, and fresh air supplies for the wood stove and kitchen exhaust complete the interior climate systems.

The house functions entirely without fossil fuels, while high-efficiency appliances and reclaimed, salvaged and locally-milled materials comply with green-building strategies. These included reclaimed brick flooring by Ecologie, LLC of Sharon, CT; locally-sawn pine and hemlock by Ed Herrington, Inc. of Lakeville, CT; reclaimed porch flooring by Hudson Company of Pine Plains, NY; reclaimed plumbing fixtures and fittings by Nor'East Architectural Salvage of South Hampton, NH; and vintage and reproduction lighting by PW Lighting of Great Barrington, MA.

Air conditioning may seem like a summer essential, yet the farmhouse's structural insulated panel exterior-wall system and the open-cell foam roof insulation passed a recent test with flying colors. "I visited the house during a recent heat wave," says Churchill. "With no a/c and just a wide south-facing porch and very well insulated walls, the house was 72F inside while the outdoor temperature was 92F." – *Lynne Lavelle*

Web Extra: For additional photos and other content, see the web version of this article by visiting "The Magazine" on *Period Homes'* home page – www.period-homes.com.



The TV room is one of several spaces that would not be found in a purely traditional floor plan, but fits the clients' modern lifestyle.



With its salvaged ipe flooring, the wide porch is both attractive and highly functional: Together with the farmhouse's highly-insulated walls, it negates the need for air-conditioning.

A Fresh Perspective

The evolution of bathrooms was driven by both hygiene and aesthetics.

By Gordon Bock

When it comes to finding products historically in step with a period house, bathrooms leave a short but ever-changing trail. As running water and soil plumbing wormed their way into houses in the 1880s, they primed the fits-and-starts evolution of totally new kind of space. Earlier, portable, china washing bowls and sheet-metal tubs became tethered in place as fixtures, and these were soon surrounded and protected by special-purpose finishes – all of which were reinvented every decade, it seems, to meet updated ideas of bathing and modern lifestyles. Here's a look at how some iconic finishes and fixtures key a bathroom to particular eras.



Above: The Ocean Deep bathroom tile by Tile Source features tropical fish. Photo: courtesy of Tile Source Inc.

Right: The cast-aluminum bateau-style Empire bathtub is one of many vintage reproductions available from The Bath Works. Photo: courtesy of The Bath Works



Miles of Tile

In the late-19th century, as bathrooms grew more common and sophisticated, the shortcomings of wood and varnish for floors, wainscots, and tub enclosures prompted a search for materials that were not only more water-resistant, but also more sanitary. By 1900, the impact of germ theory advanced by scientists Lister and Pasteur in the 1860s was percolating down to the popular level. In a pre-antibiotic age, the primary strategy homeowners could wield against invisible microbes was eliminating dirt and any surfaces or corners where it might accumulate, and glazed, all-white tile work became the essential weapon.

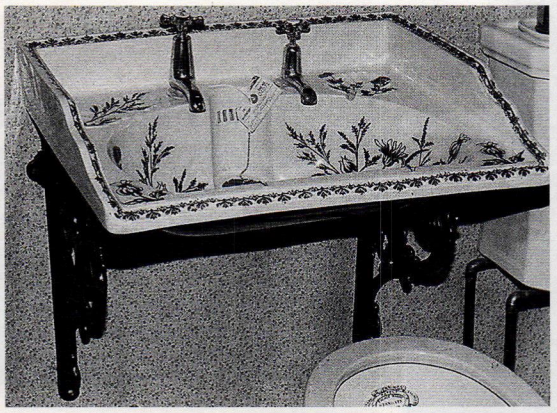
Explains Anna Malkin of Tile Source Inc., "Up to 1840, practically no tile was made in the U.K., but the phenomenal growth in population thereafter led to a need for greater hygiene and a boom in tile after 1870 – particularly in glazed tile, which is easily cleaned." She adds that Minton's, the famed tile works of the Victorian era, started in 1793 both by bringing back encaustic tile (inlaid tile last made in great quantities in the Middle Ages) and glazed tile. "At the same time factories, such as Villeroy & Boch and Limoges, were opening in Europe. The first factory in America was the Pittsburgh Encaustic Tile Company, formed in 1876."

Seemingly overnight, the ubiquitous standard for early-20th-century bathroom walls became 3x6-in. glazed white tile laid in running bond with fine grout lines. Brian Byrd of American Restoration Tile notes that, "The 3x6-in. tile came to be known as subway tile because of its use in the early subways of Boston and New York." The origins of the format are obscure, though based upon his research, he has some hunches. "The old floor tile made by the American Encaustic Tiling Company was 6x6 in., so it is not hard to speculate that someone figured out that cutting these tiles in half would make attractive walls when laid in a bricklike pattern." He notes that 4 ¼ in. square tiles can be adapted in a similar way. "When you cut them diagonally into triangles, you get a 6-in.-long hypotenuse – just right for a decorative accent with subway tiles." Malkin adds that in the U.K., where the main sizes were 4x4 in. and 6x6 in., 3x6-in. tiles are, in fact, often called half-tiles.

In practice, experts in the 1910s deemed subway tiles only one of the "new and special shapes ... absolutely essential to the modern construction of



The Bath Works' Edwardian Bath Shower Mixer and Stand Pipes are finished in oxidized copper. Photo: courtesy of The Bath Works



This ca. 1872 blue flowered china basin, available from Bathroom Machineries, measures 22½-in. wide x 17½-in. deep. Photo: courtesy of Bathroom Machineries, DEA

Hospitals, Bathrooms, Kitchens." Combining a dozen or more curved caps and outside corners with cove pieces at the junction with floors rounded off every angle in a room. Promoting its sanitary base and coves in 1909, the Cambridge Tile Manufacturing Company wrote, "No corners are left for dirt and germs to accumulate; this style of wall is fully endorsed by all physicians."

Hand-in-glove with subway wall tiles came the iconic hex floor tiles, often with mosaic patterns or borders. In 1912, for example, one shelter author advocated that a master bathroom, "Usually ... has a floor of white, unglazed, hexagonal tile, with a 4x6-in. white glazed tile for walls with cap and sanitary base, marble threshold and plinths." The origins of hex tile floors are also obscure but likely practical and tied to the sanitary movement. Notes Byrd, "Tile-makers of the era wanted a floor product that would stand up to aggressive cleaning processes, so they may have looked to British encaustic floor tiles as models." Literature of the day added that, "Small hexagonal floor tiles permit sections to be taken up with little difficulty and replaced at small expense."

As time and tastes moved on, so did hex tiles. "From 1-in. hexagons in white, and using what pigments were available for black, blues, greens and chocolate, tile-makers moved into other dimensions and mosaic colors," says Byrd. "By the 1920s, they started experimenting with brighter colors, such as olive, navy and pink. If one tile-maker came up with a new color, such as yellow, competitors would soon follow." Adds David Malkin, also of Tile Source Inc., "It is safe to say that by the end of World War I, white tiles were giving way to colored tiles."

Sustaining a Shine

The other bathroom finish that became universal after 1900 was the warm, yellow-silver shine of nickel plating on faucets, showerheads and bathroom hardware – indeed almost any metalwork. Nickel plating was innovative but not new. The ancients are believed to have plated jewelry and other precious objects with gold millennia ago, and experiments with chemical plating of nickel – a hard, shiny, corrosion-resistant element ideal for protecting metal – took place in the 1830s.

However, what suddenly propelled nickel to immense popularity after 1870, was the perfection of electroplating, particularly the process patented by one Dr. I Adams. In short order, bright work on goods from cook and heating stoves to carriages to electrical appliances was protected with nickel plating for attractive, easily maintained surfaces, and from here it was a natural leap to bathroom plumbing.

Then as now, faucets were cast in brass but, though rustproof, naked brass spotted and corroded if not maintained, making evident in short order the advantages of nickel plating. By 1900, though most bathroom fittings could still be ordered in plain brass, nickel was the new normal. "Before chrome plating took over in the 1930s, nickel was the finish of choice," says John Vienop of Bathroom Machineries in Murphys, CA. He notes that while nickel plating started to appear in the latter 1890s, it was omnipresent after the century mark until about 1926. "Every fitting or exposed pipe in the bathroom should be nickel plated," wrote one 1910s authority.

Ideal as it was, nickel plating was relatively soft, so much so that under repeated cleanings in commercial installations, it could be polished away. This Achilles heel led nickel to be surpassed by chromium, which is a harder metal, once plating methods were perfected in the mid-1920s.

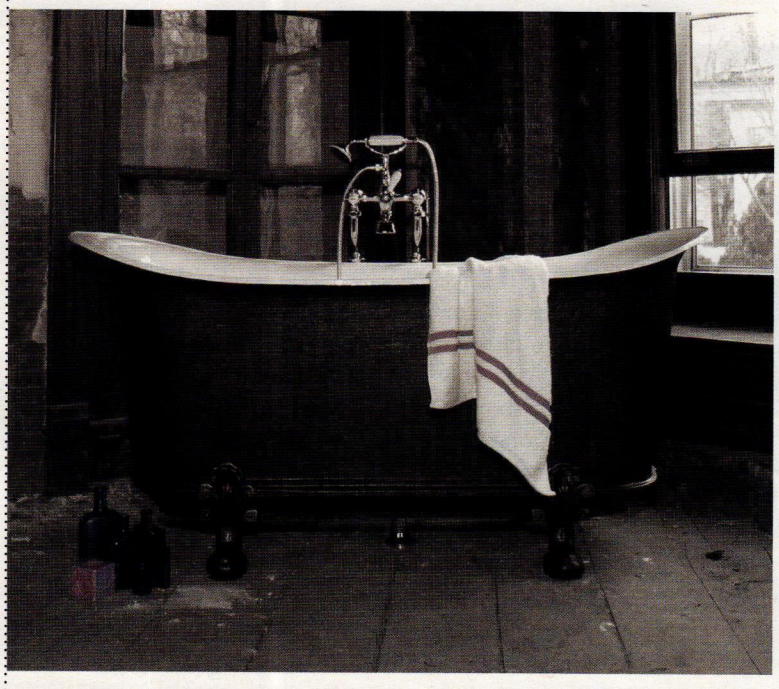
As recently as the early-1990s, nickel bathroom fixtures of any ilk were impossible to find and considered hopelessly obsolete. Then, in the inevitable swings of tastes, manufacturers rediscovered the rich glow of nickel plating and it began reappearing on the surfaces of fixtures new and period-inspired – a nice boon for historic-house devotees. "If you want durability, you'll pick chrome," says Vienop, "but if you want authenticity, nickel is the way to go."

The Shower and Tub Tango

Sanitation and improved cleaning was clearly the driver behind the nature of historic bathroom finishes but, surprisingly, not as much for the fixtures they surrounded – at least at the outset. Though today we think of showers as being essential – even the only bathing equipment in some bathrooms – they were uncommon before the 1920s for two surprising reasons. Though early showers had been in use since at least the



Cameo Carousel tile by Tile Source was used to create this bathroom wall. Photo: courtesy of Tile Source Inc.



Above: The Bath Works finished the iron exterior of a ca. 1860 Saracen bathtub with a product that both complements its texture and prevents further tarnishing or rusting. Photo: courtesy of The Bath Works



Right: Among Tile Source's specialties are Victorian geometric and encaustic floor tile, as well as traditional and contemporary English wall tile. Photo: courtesy of Tile Source Inc.

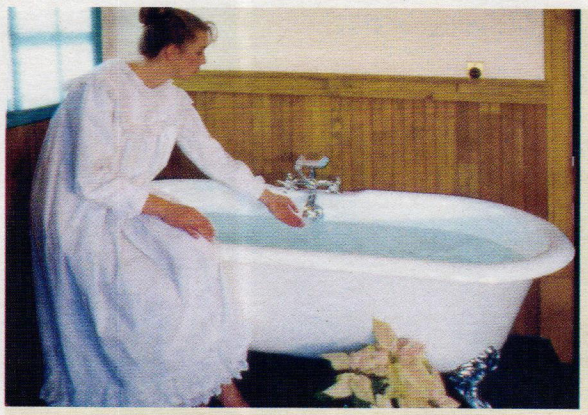
1880s in barracks, bathhouses and gymnasiums, these were the realms of men for whom a vertical cascade of water coming from directly above was not a concern. Such a stream of water, however, was considered too rigorous for women – even inadvisable except under doctor's orders – leaving them to prefer bathing in tubs.

Moreover, what showers did exist were not even intended for actual washing of human bodies. "Before World War I, you really didn't find a shower in a bathroom," says Vienop, "unless it was a ribcage shower." Looking more like gymnasium or laboratory equipment, these contraptions typically stood by themselves on a pedestal or in a dedicated alcove and were most often seen in the bathrooms of well-to-do technophiles. Like steam rooms, they were employed for the spa-like, stimulating and therapeutic effects of water in its various forms and temperatures, rather than a summary spritz to start the day. Says Daniel Cook at The Bath Works in Columbia, TN, "The engineering in these showers was way beyond anything we would use today."

Early bathtubs, too, were less about washing than they are now and, for several decades, and here again, finishes helped to propel their popularity. Though claw-foot tubs of sheet metal and cast iron were being produced, it took manufacturers like the J.L.Mott Iron Works in the late-1880s to crack the puzzle of getting porcelain enamel to stick to metal without delaminating, making them practical for modest and upscale households alike. The uses though were still surprising. In tenement houses, for example, a single tub often served multiple apartments (as well as stored ice or firewood when not in use). Conversely, in the bathrooms of the wealthy, there were frequently multiple tubs – perhaps a Roman tub (with identical sloping ends and faucets in the middle of one side) accompanied by a smaller sitz bath and possibly a foot bath – maybe a bidet too – all for soaking various parts of the body. "Tubs made of copper and brass were even believed to have health benefits over and above their hygienic use due to the metals," adds Cook.

After World War I, large houses and the service staffs they required began to disappear, and with them went the large, multi-fixture bathrooms. However, sanitation and eliminating dirt-collecting spaces remained a concern, if less of a mania, so tub manufacturers looked for ways to avoid the hard-to-clean spaces under and behind footed tubs. Enclosing the tub with tiled sides was a common strategy, and led to experiments in extending the tub rim down to the floor with an additional porcelain-on-iron apron. The big breakthrough came in 1911 when the Kohler Company introduced the built-in tub with one enclosed side, or one side and an end, all cast in one piece. Commonly made as a 5-ft.-long unit, the built-in tub was as efficient as it was sanitary, and when installed spanning the walls of a 5 x 5 ft. space, it created a new paradigm still standard today: the compact bathroom composed of wall-hung lavatory, water closet and tub-and-shower combo.

Showers, which had morphed away from being elaborate, independent fixtures became accessories for a speedy, stand-up soaping, but that did not make them redundant with bathtubs. "Showers, while they have grown more sophisticated recently, started as a means for therapeutic stimulation or efficient cleansing," says Cook. "Bathtubs, however, have always been about luxuriating." ■



The Slipper Tub from Bathroom Machineries, DEA, is made of cast iron with a porcelain finish. Photo: courtesy of Bathroom Machineries, DEA

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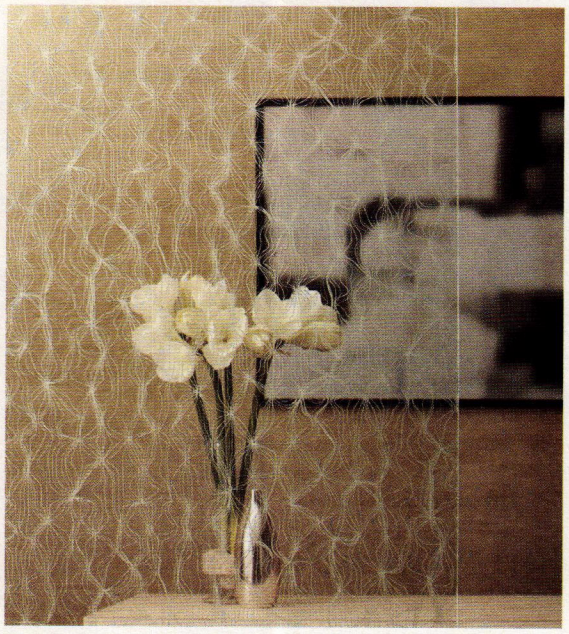
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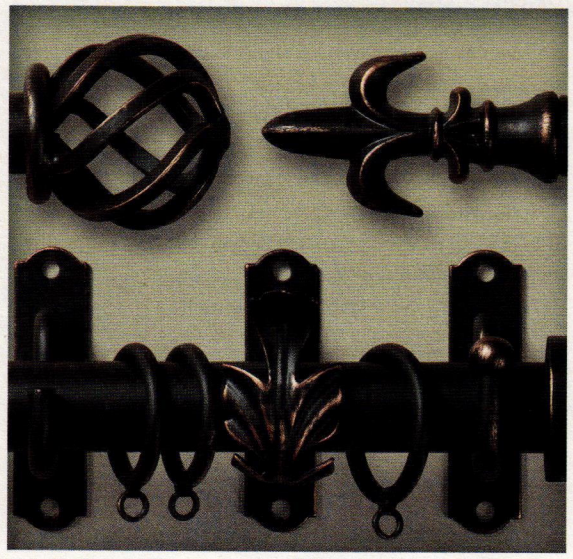
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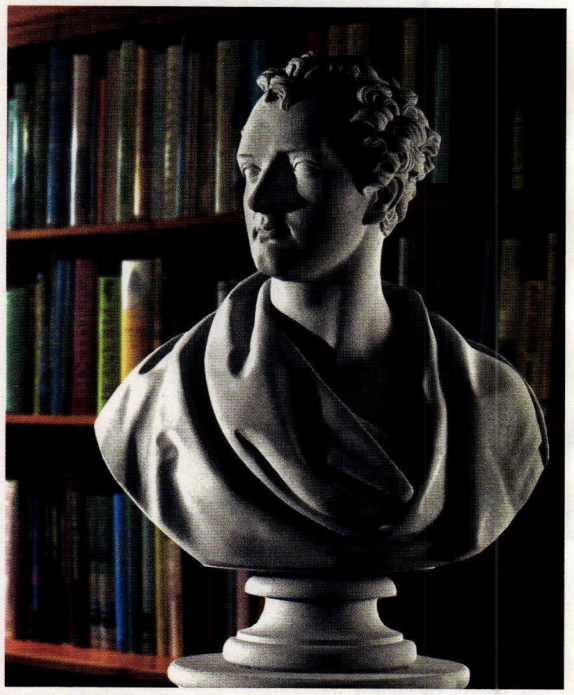
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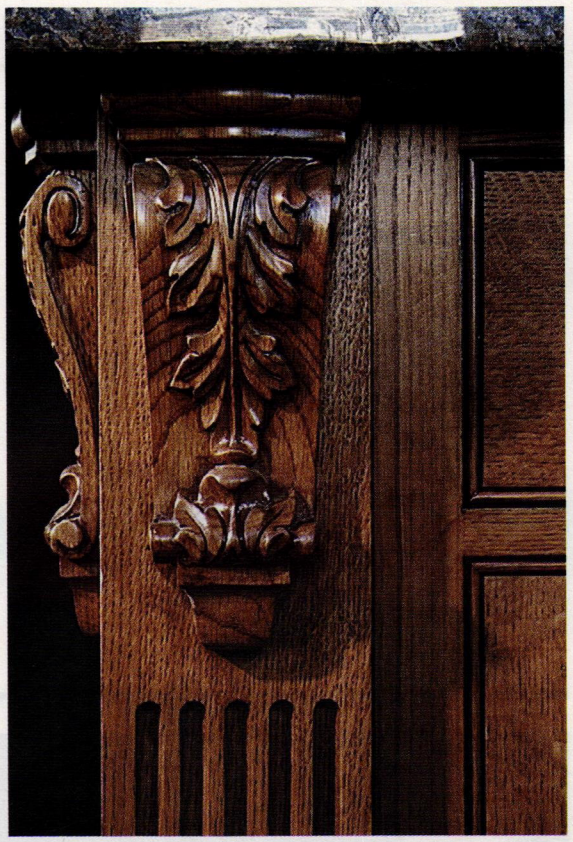
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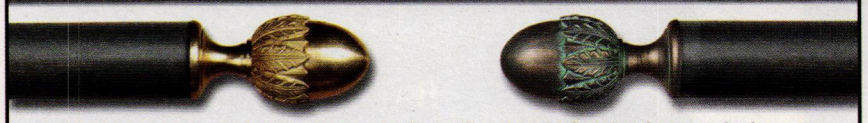
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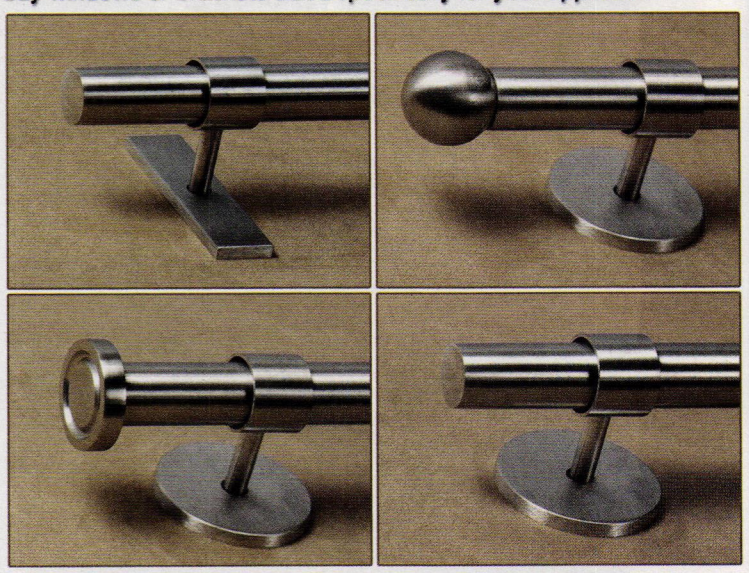
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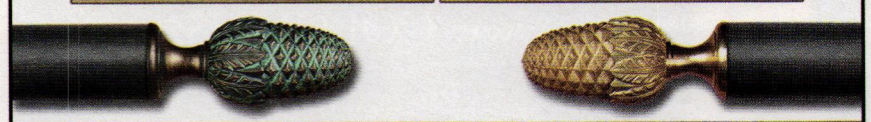
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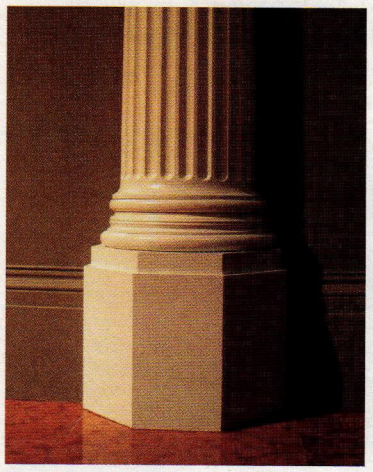
Columns & Capitals

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Agrell Architectural fabricated these capitals for the Governor's Mansion in Utah.

Agrell Architectural Carving Ltd.
415-457-4422; No fax
www.agrellcarving.com
San Rafael, CA 94901
Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
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This specialty interior column base is one of many offered by Chadsworth Columns.

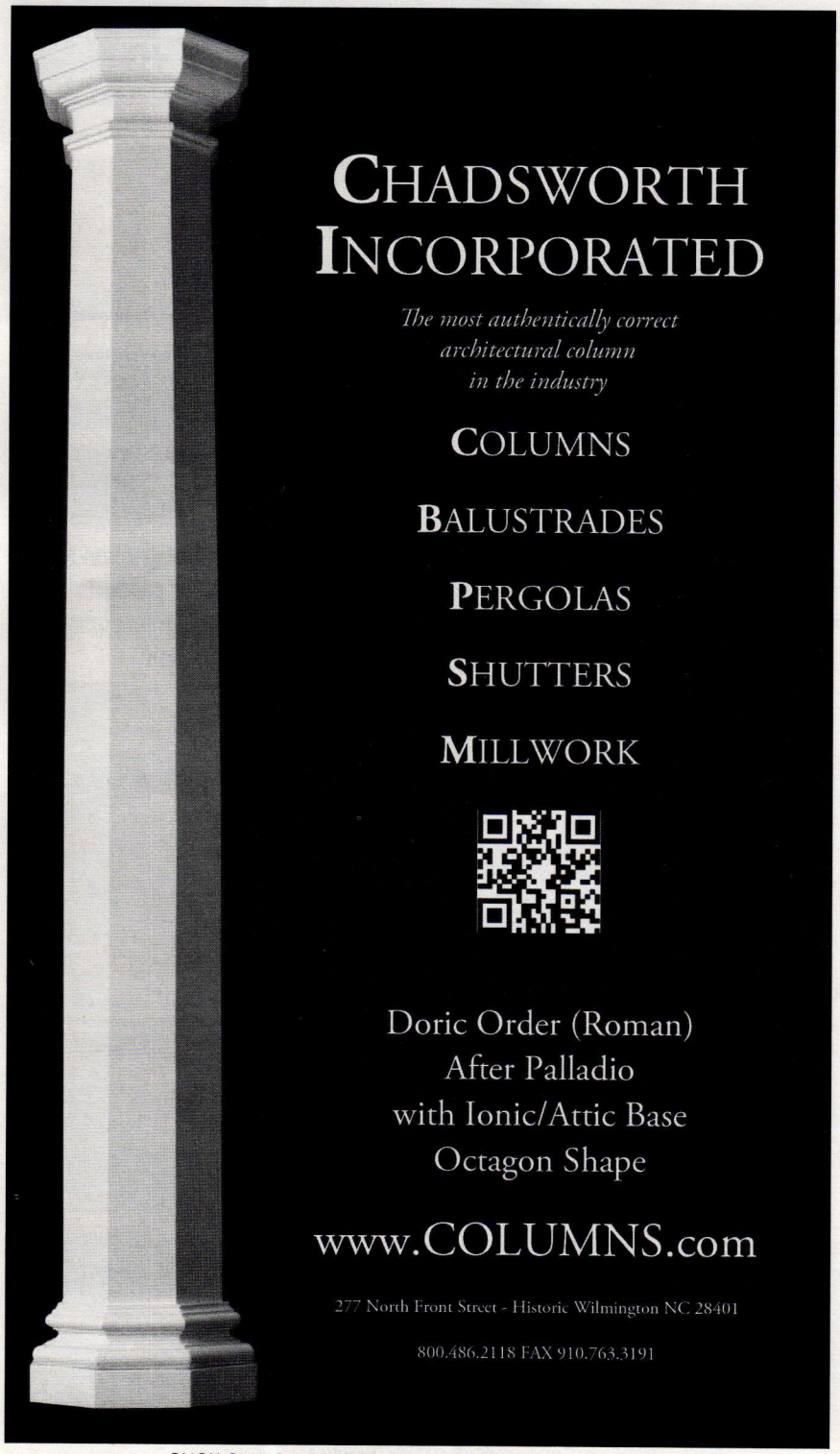
Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.
Click on No. 187

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020



These fluted columns were supplied by Haddonstone.



CLICK ON NO. 180 FOR WOOD; NO. 1580 FOR POLYSTONE

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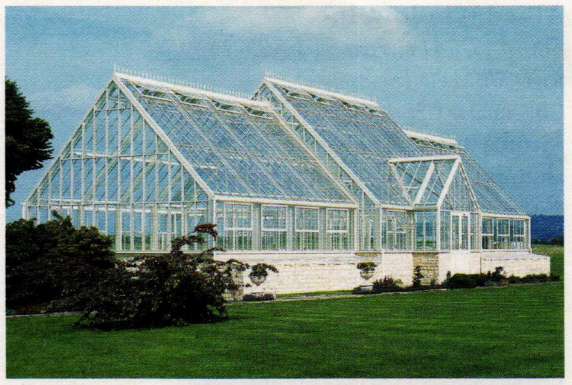
Fifthroom.com
888-293-2339; Fax: 724-444-5301
www.fifthroom.com
Gibsonia, PA 15044
Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.
Click on No. 1713



The 12x12-ft. treated-pine ramada from Fifthroom.com includes a cupola, asphalt shingles and a custom stain.

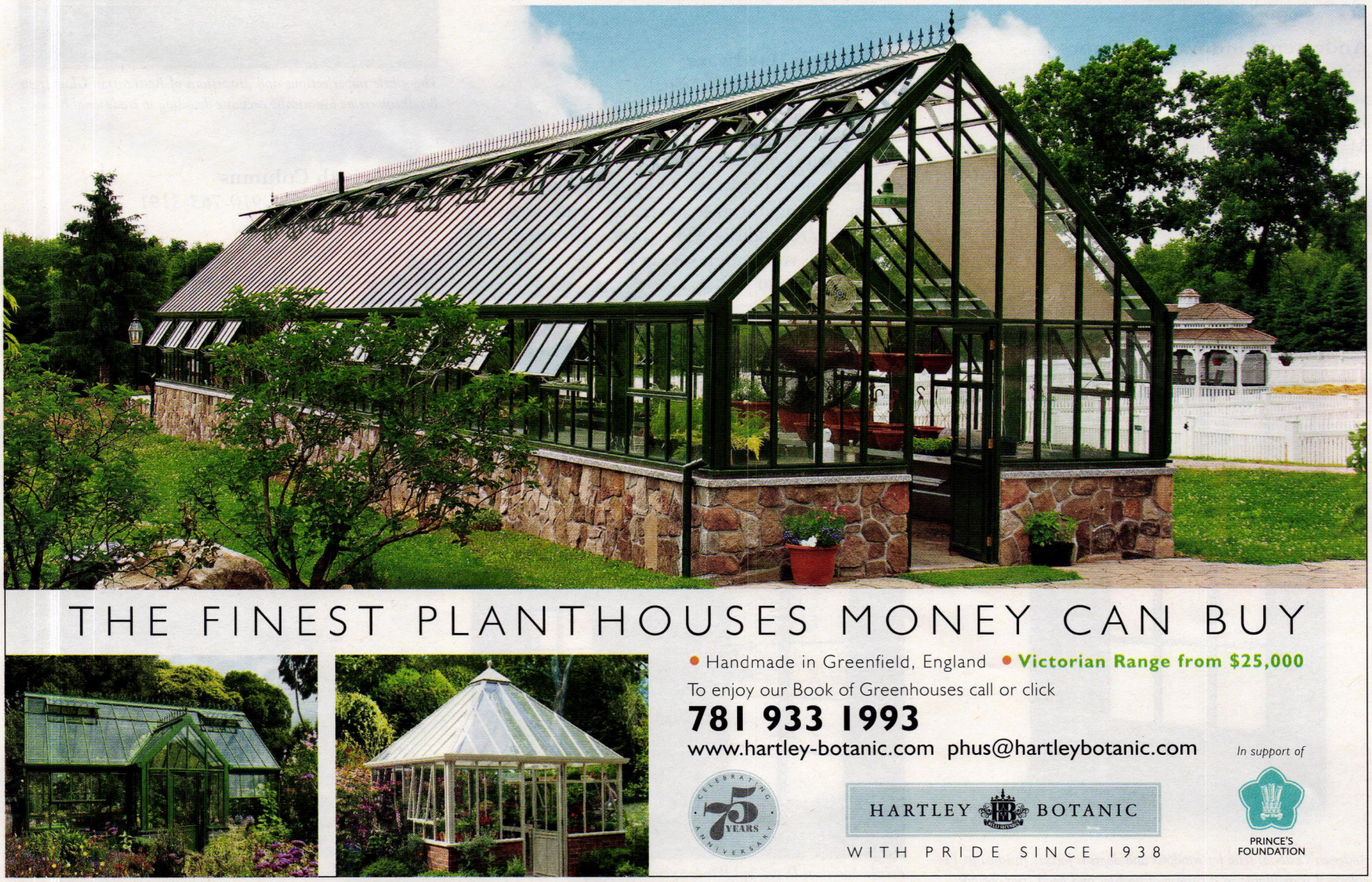
Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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Hartley Botanic Inc.
781-933-1993; Fax: 781-933-1992
www.hartleybotanic.com
Woburn, MA 01801
Specialty manufacturer of custom greenhouses & other horticultural structures: residences & horticultural institutes; handmade in Greenfield, England for 75 years.
Click on No. 1643



Hartley Botanic manufactures greenhouses to client specifications.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
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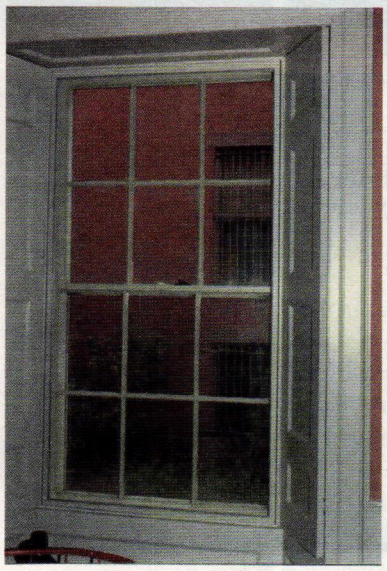


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Doors, Windows, Shutters & Hardware

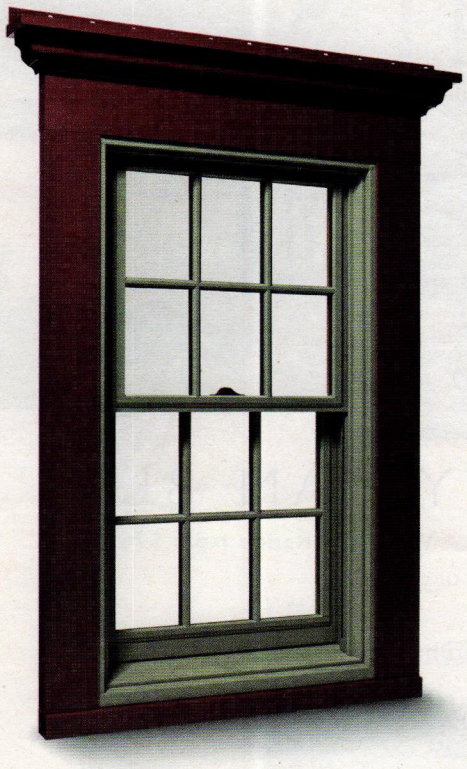
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Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on No. 690



The Gardner-Pingree House in Salem, MA, features custom-colored magnetic one-lite windows from Allied Window.

Andersen Windows and Doors
651-264-5150; No Fax
www.andersenwindows.com
Bayport, MN 55003
Manufacturer of wood windows & patio doors: contemporary & traditional styles; Frank Lloyd Wright art-glass collection.
Click on No. 1722



Andersen's exterior trim for windows and doors is factory finished in 11 colors; it is available in a variety of profiles and head trim options.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information.



This traditionally-styled window is typical of the historic work done by Architectural Components.

Ball & Ball Hardware
610-363-7330; 610-363-7639
www.ballandball.com
Exton, PA 19341
Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Click on No. 2930

Belisle Ancestral Doors and Windows
866-851-5113; Fax: 418-963-2200
www.belislewindows.com
St.-Jean-de-Dieu, QC, Canada G0L 3M0
Custom fabricator of solid-wood windows & doors: pine, western red cedar & alder; all styles.
Click on No. 1209



Belisle Ancestral Doors and Windows custom manufactured these French windows in white oak.

Bendheim
800-221-7379; Fax: 212-431-3589
www.bendheim.com
New York, NY 10013
Importer & distributor of specialty glass: Restoration Glass®, handmade clear window glass; architectural, stained & mouth-blown glass.
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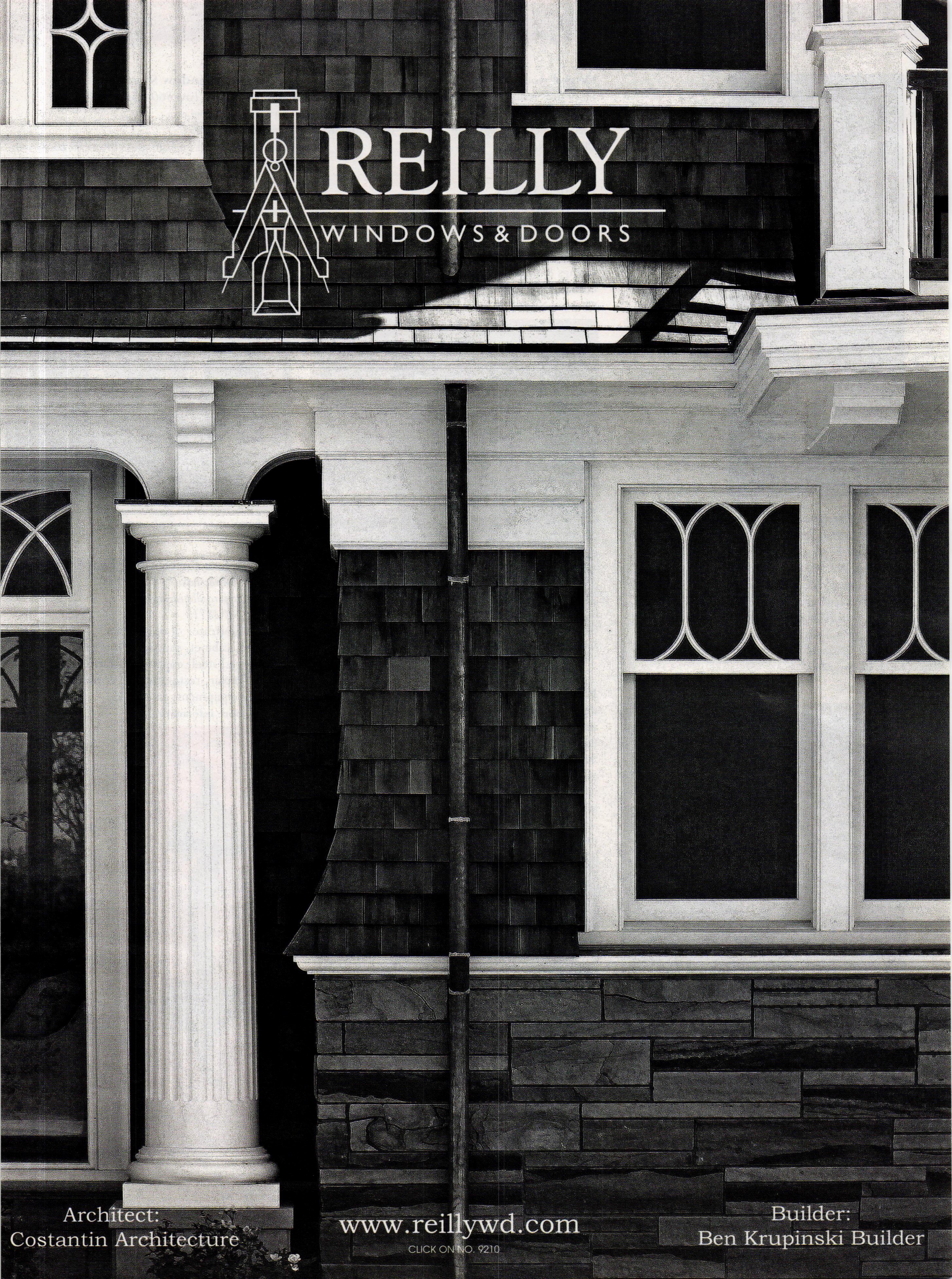


The subtle imperfections and distortions of Restoration Glass from Bendheim create historically accurate detailing in traditional homes.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood



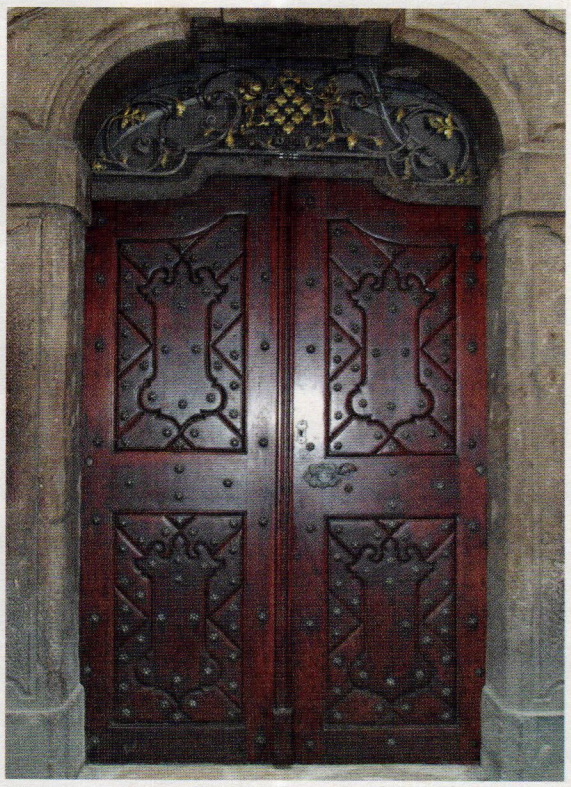
This residence features a combination of Chadsworth's Bahama and louvered shutters.


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Costantin Architecture
www.reillywd.com
CLICK ON NO. 9210
Builder:
Ben Krupinski Builder



This ornate door handle and matching escutcheon are the work of E.R. Butler.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Click on No. 2260



This historically-styled wood door was designed and built by HeartWood.

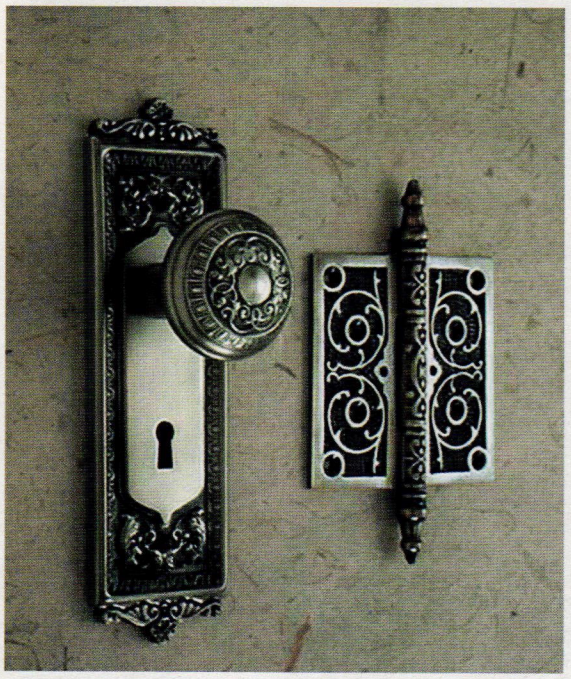
HeartWood Fine Windows & Doors
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606
Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.
Click on No. 1541

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529
Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors.
Click on No. 3570



This plank-style door was designed and built by Historic Doors.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Click on No. 339



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.
Click on No. 909



Glass interior storm windows from Innerglass Window Systems solved the draft problems for these windows.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



Kayne and Son's extensive line of forged and cast hardware includes this thumb-latch door pull.

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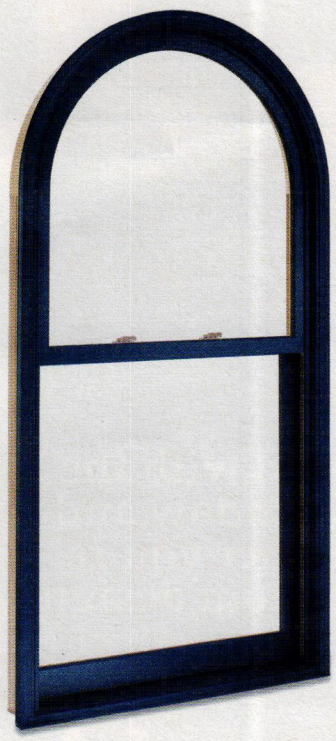
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Lowe Hardware
207-593-7405; Fax: 207-226-2033
www.lowe-hardware.com
Rockland, ME 04841
Designer & manufacturer of custom hardware: levers, latches, knobs, thumb-turns, pulls, locks, hinges & more; CAD & CNC capabilities.
Click on No. 1714



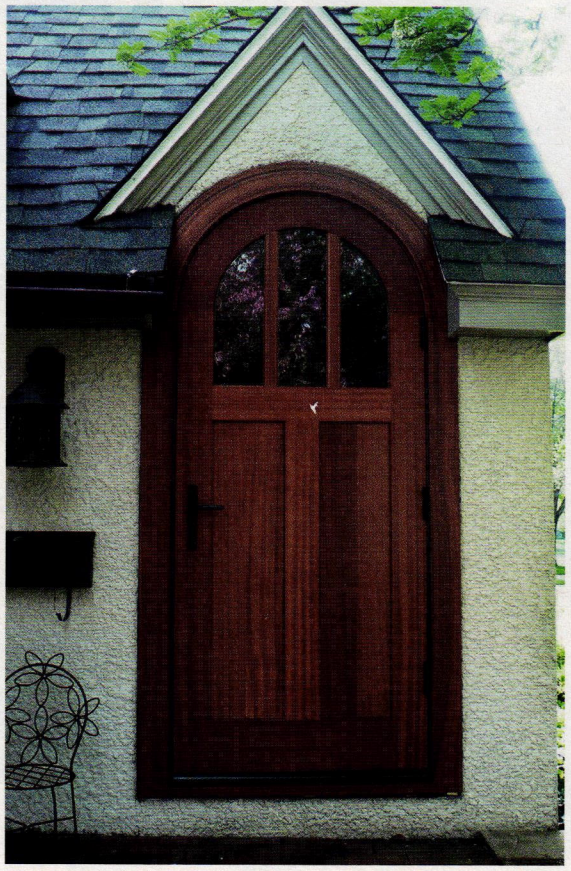
Lowe Hardware's line of custom hardware includes a variety of levers and knobs.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763
Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.
Click on No. 1611



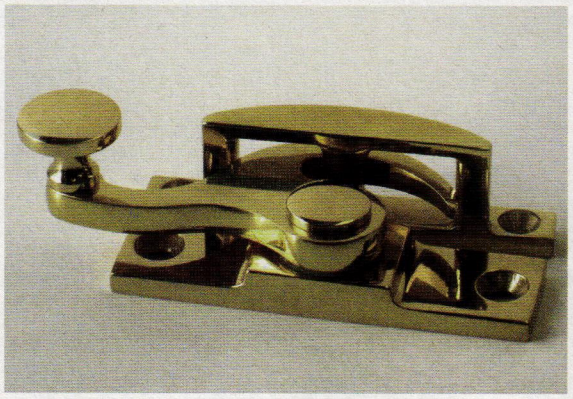
Windows from Marvin Windows and Doors are available in a variety of large sizes and shapes; many have U-factors below .25.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.
Click on No. 3003



Parrett built this historically-styled door for a residential project.

Phelps Co.
603-336-6213; Fax: 603-336-6085
www.phelpscompany.com
Hinsdale, NH 03451
Manufacturer & designer of traditional, hot-forged solid-brass window & screen-door hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Click on No. 6001



The model LK381 sash lock from Phelps Company features a patented design that draws sash together tightly while aligning them vertically; it is made of hot-forged solid brass and is hand polished.

Reilly Windows & Doors
631-891-6945; Fax: 631-208-0711
www.reillywd.com
Calverton, NY 11933
Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.
Click on No. 9210



Reilly Windows & Doors manufactured and installed these windows.

Rocky Mountain Hardware
888-788-2013; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333
Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets, bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.
Click on No. 7720

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443
Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986.
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Shuttercraft transformed the appearance of this residence by replacing its existing red shutters with new, white, fixed-louver heavy duty shutters with copper capping.

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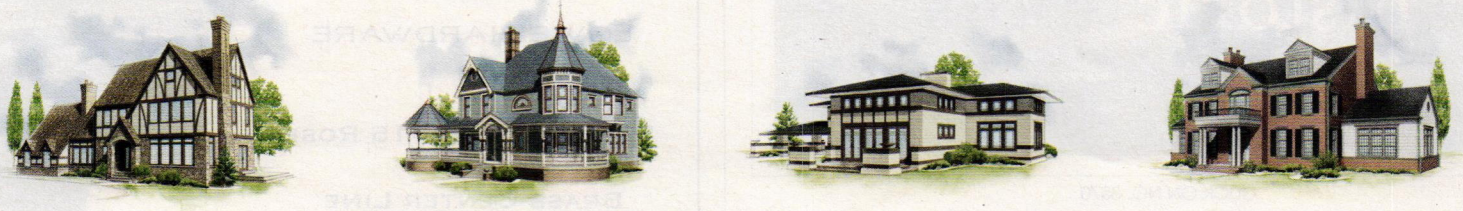


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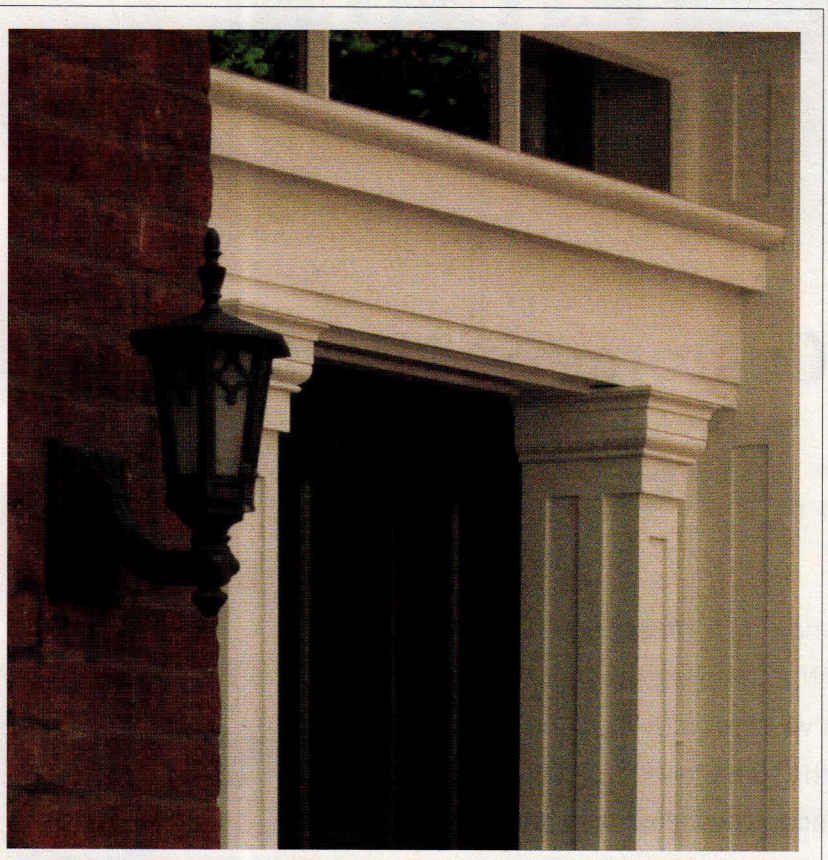
Timberlane manufactured these recessed-panel shutters.

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936
Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware; historically-accurate standard designs.
Click on No. 1056 for wood; 1595 for Endurian

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223



Wiemann Metalcraft fabricated this bronze door with insulated glass.

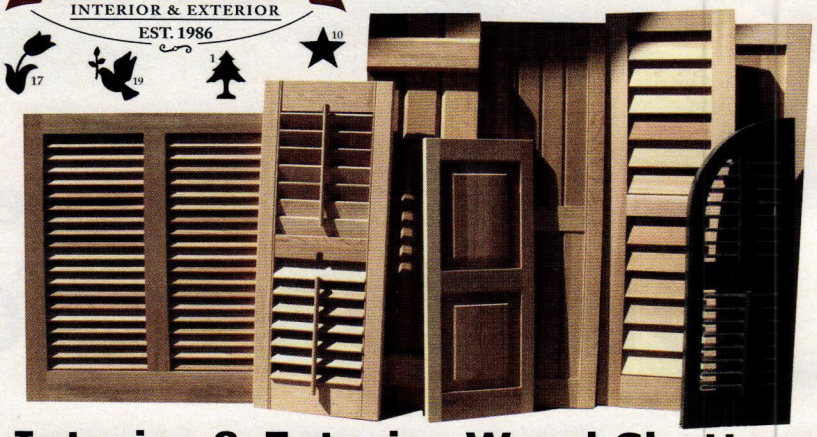


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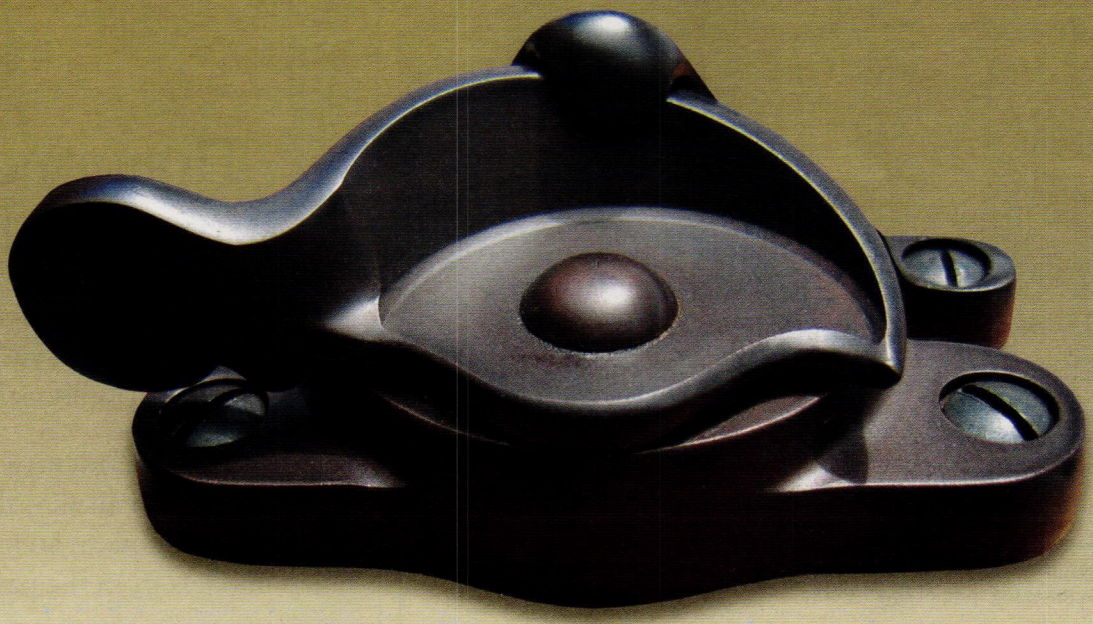
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Sash locks

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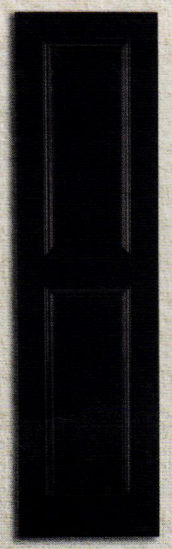
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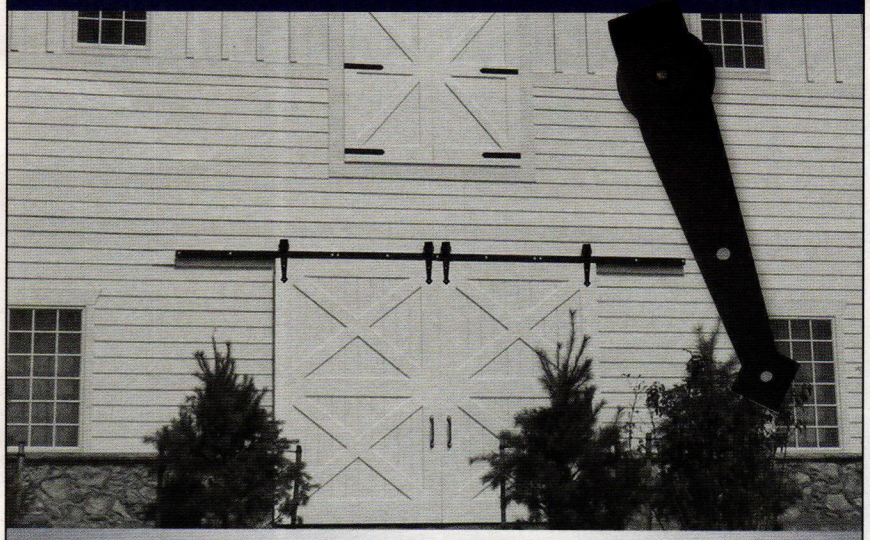
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Our door hardware comes with two distinct styles of door hangers in a traditional or decorative arrowhead design. Pictured here is the arrowhead design that captures the spirit of bygone eras.

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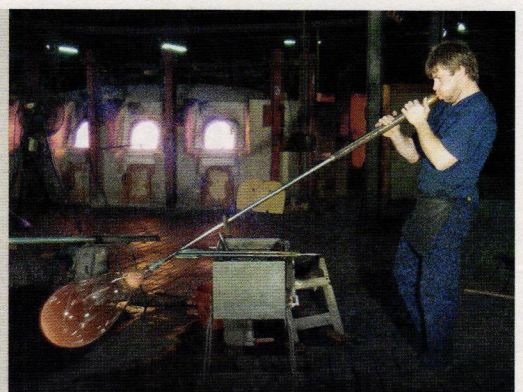
Richards-WILCOX

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The 2014 PALLADIO AWARDS

Honoring Excellence in Commercial and Civic Design

Co-produced by
Traditional Building & *Period Homes* and the
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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Commercial & Civic Architecture will be considered in five categories:

- Restoration & Renovation
- Adaptive Reuse &/or Sympathetic Addition
- New Design & Construction – less than 30,000 sq.ft.
- New Design & Construction – more than 30,000 sq.ft.
- Public Spaces: Parks, Plazas, Gardens, Streetscapes

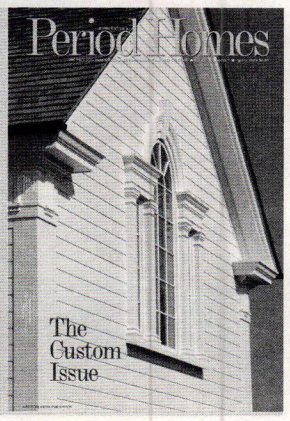
Corresponding awards will also be awarded for residential projects.

Judging will be by a panel of distinguished architectural designers selected by the editors of *Traditional Building* and *Period Homes*.

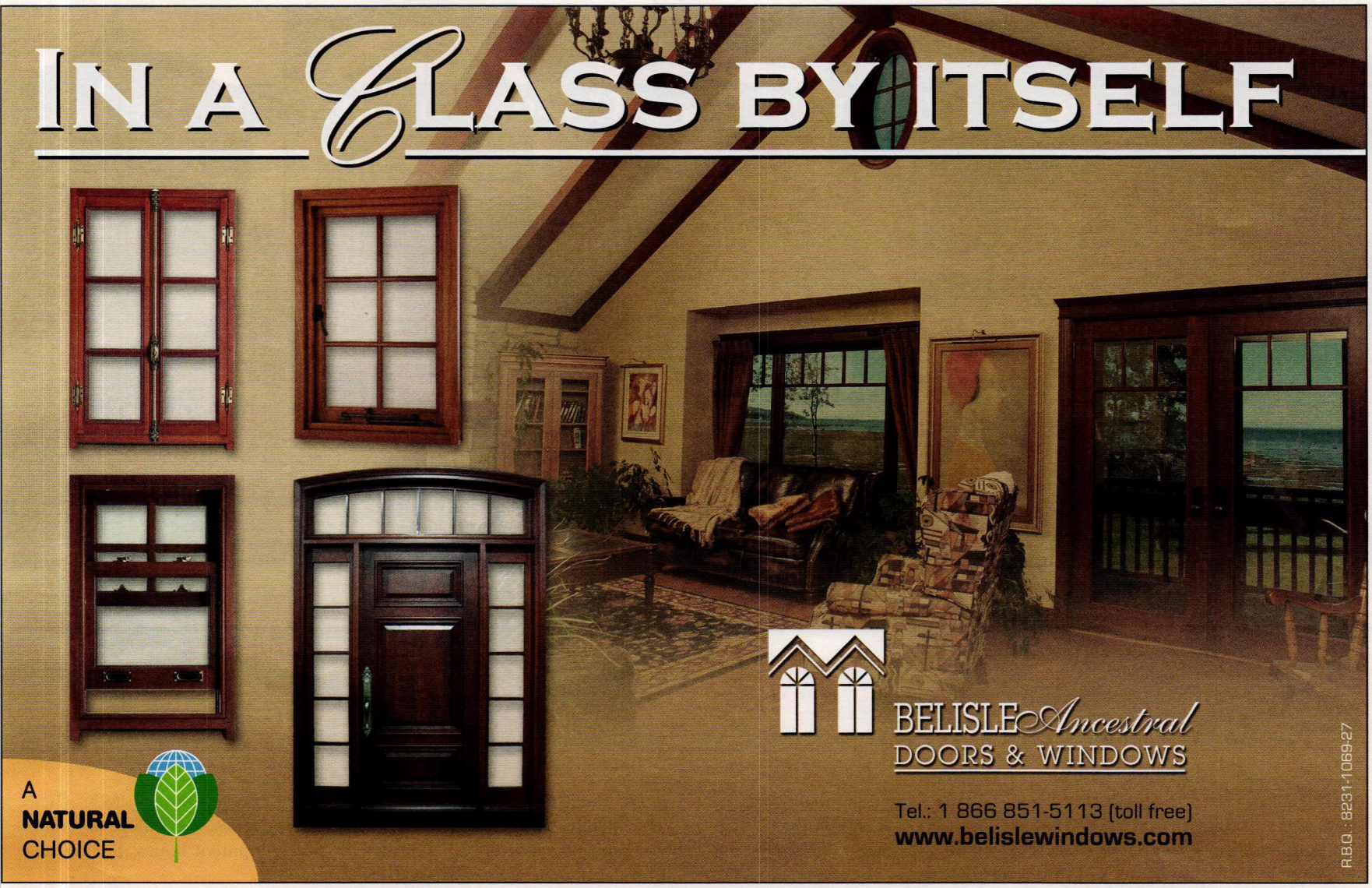
The deadline for entries is November 22, 2013.

For details on the Awards program, judging criteria and submission requirements, go to www.palladioawards.com.

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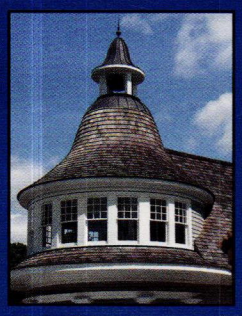
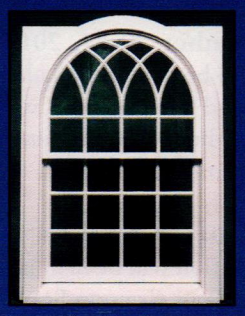
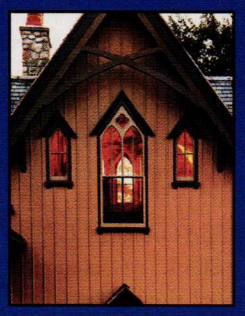
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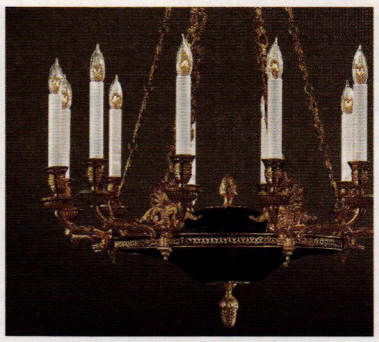
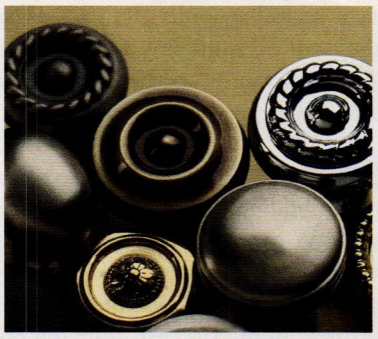
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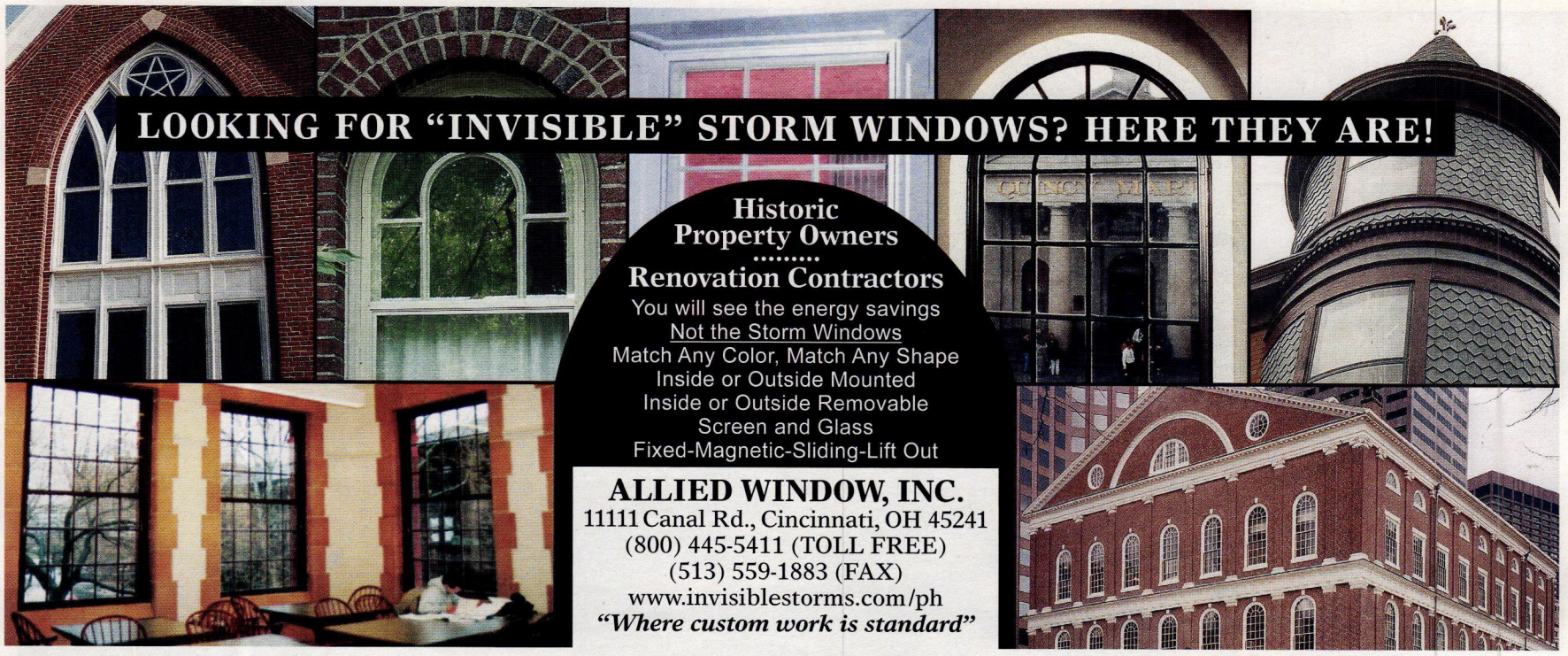
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Calendar of Events

DESIGNDC 2013, September 25-27, 2013. DesignDC 2013 will be held at the Walter E. Washington Convention Center in Washington, DC. Education sessions and seminars will focus on the theme, "Framing the Future," and will provide opportunities for participants to mingle with AIA members of the Washington, DC, Northern Virginia and Potomac Valley areas. For more information, visit www.aiadesigndc.net.

APT NYC 2013 CONFERENCE, October 11-15, 2013. The Association for Preservation Technology International will host its annual conference at the New York Marriott Marquis in New York City. Featured workshops, symposiums, exhibits and field sessions will focus on the conference theme, "Preserving the Metropolis," which examines the challenges of a growing population in NYC. For conference updates, visit www.apti.org/NYC2013.

ICAA'S GUIDED TOUR: ARCHITECTURAL TREASURES OF CUBA, October 21-28, 2013. Back by popular demand, Cuba Cultural Travel and Classical Excursions has organized its fourth guided tour to Cuba for ICAA members. The itinerary includes guided tours of Havana (a Unesco World Heritage site since 1982), the Capitolio Nacional, Gran Teatro and more. For more information, visit www.classicist.org.

NATIONAL TRUST FOR HISTORIC PRESERVATION NATIONAL CONFERENCE, October 29 – November 2, 2013. The National Preservation Conference will take place in Indianapolis, IN. This year's theme, "Preservation at the Crossroads," will examine how the host city's landmarks and historic districts contribute to livability and economic redevelopment. For more information, go to www.preservationnation.org.

TRADITIONAL BUILDING CONFERENCE PROGRAM, November 6-7, 2013. The fourth and last Traditional Building conference of 2013 will be held in Los Angeles, CA. The theme is "Western Traditional Design and Restoration." For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

CEILING MURAL WORKSHOP, November 7-8, 2013. Lynne Rutter Studio in San Francisco, CA, will conduct an intensive two-day workshop, lead by the decorative artist herself, on painted cloudscape ceiling murals.

ASLA ANNUAL MEETING & EXPO, November 15-18, 2013. The American Society of Landscape Architects will hold its annual meeting and expo at the Boston Convention & Exhibition Center in Boston, MA. The event includes education sessions, field sessions, tours, workshops and the opportunity to earn up to 21 professional development hours. For more information, visit www.asla.org.

ARCHITECTUREBOSTON EXPO, November 19-21, 2013. The Boston Society of Architects will host its tradeshow and conference at the Boston Convention and Exhibition Center in Boston, MA. Workshops will cover topics such as building materials and technology, software and code. Participants will have the chance to earn continuing education and AIA/CES Learning Units. For more information, visit www.abexpo.com.

GREENBUILD 2013, November 20-22, 2013. Greenbuild's international conference and expo will be held in Philadelphia, PA. It is dedicated to green building products and services and will feature three days of educational sessions, green building tours and seminars. For more information, visit www.greenbuildexpo.org.

RALPH ADAMS CRAM'S 150TH BIRTH ANNIVERSARY, December 13-14, 2013. A two-day celebration will be held in honor of the 150th anniversary of the birth of Ralph Adams Cram in Boston, MA. Event highlights include tours around the Boston area, organized bus tours to two churches and evensong at the All Saints' Ashmont. For more information, contact cramcelebration@allsaints.net.

CLASSICAL TRADITION CONFERENCE, February 6-8, 2014. The Classical Tradition Conference will be held at the Grand America Hotel in Salt Lake City, UT. The forum is designed to bring together passionate individuals with a common interest in Classical and traditional architecture, art and the allied building arts. Participants arriving on the first day will have a chance to mingle at an evening gathering followed by two days of presentations.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Exhibitions include "Palaces for the People: Guastavino and America's Great Public Spaces," The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.



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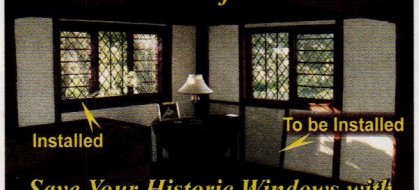
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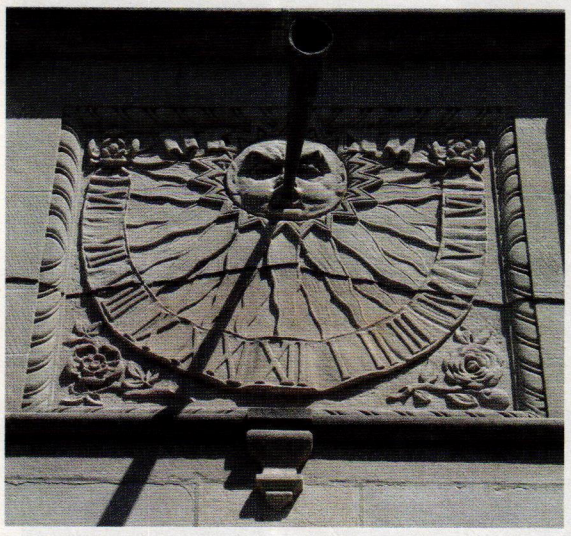
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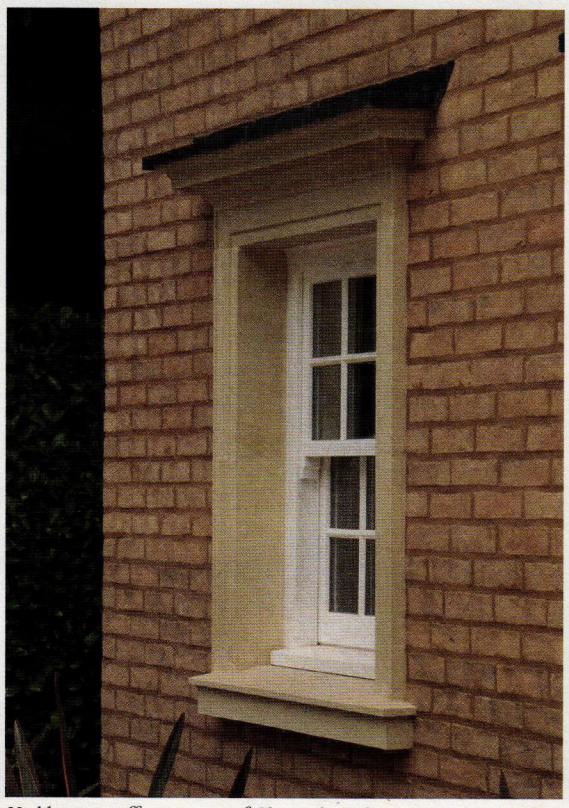
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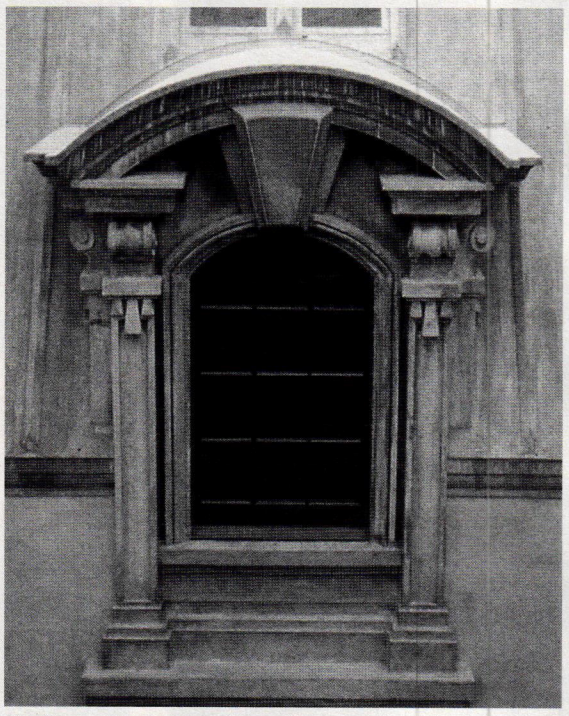
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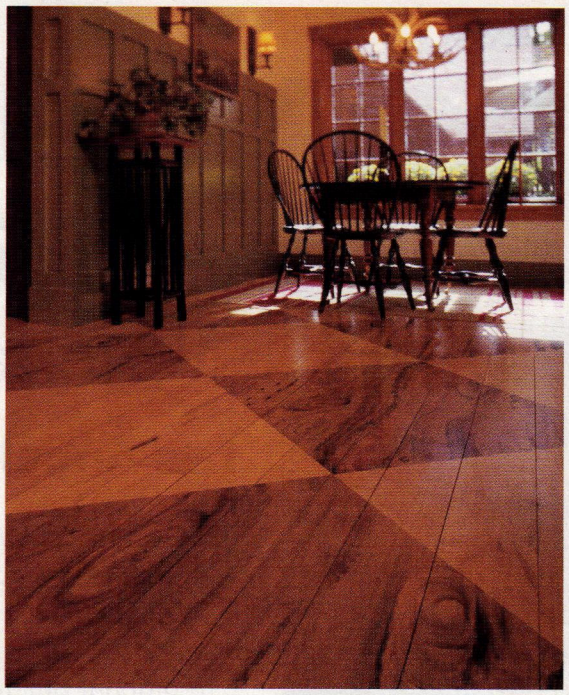
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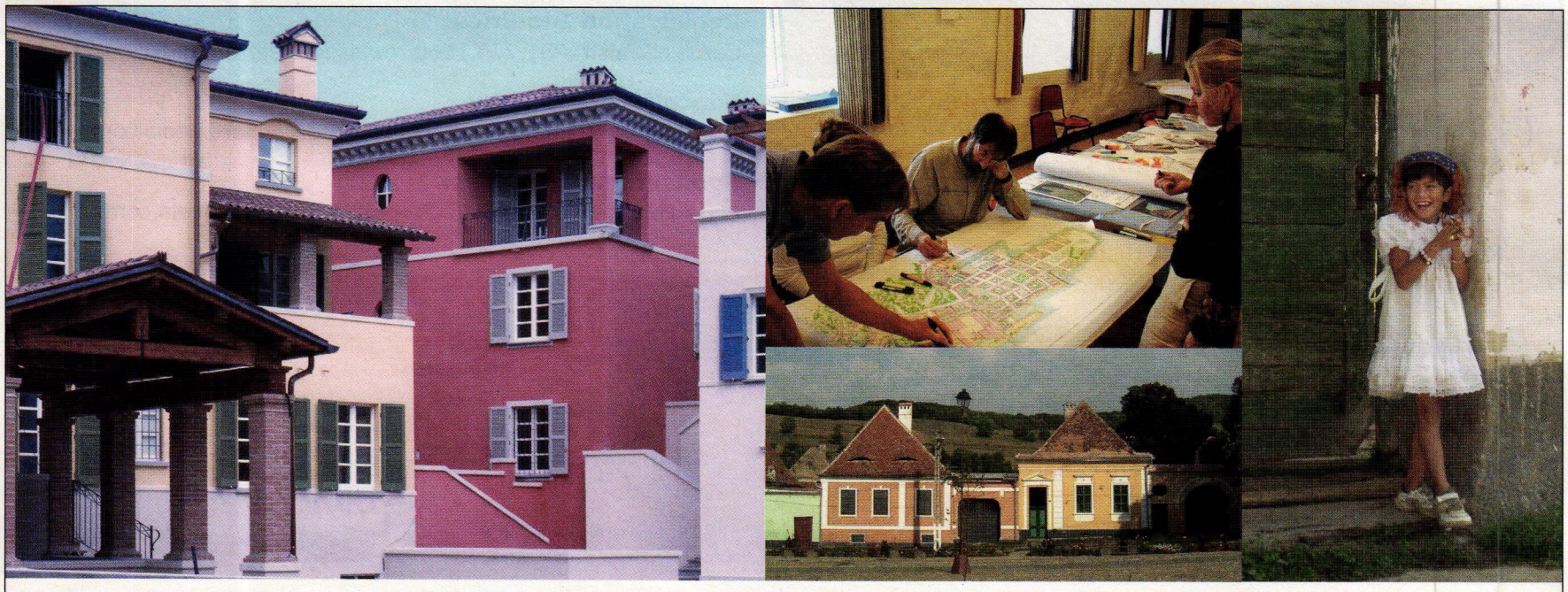
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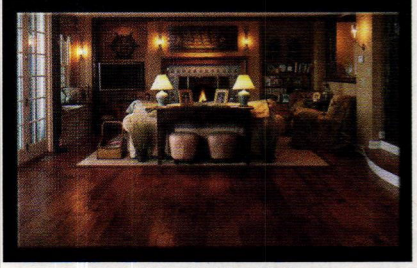
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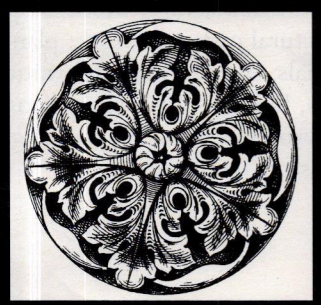
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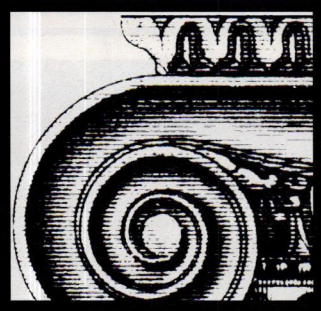
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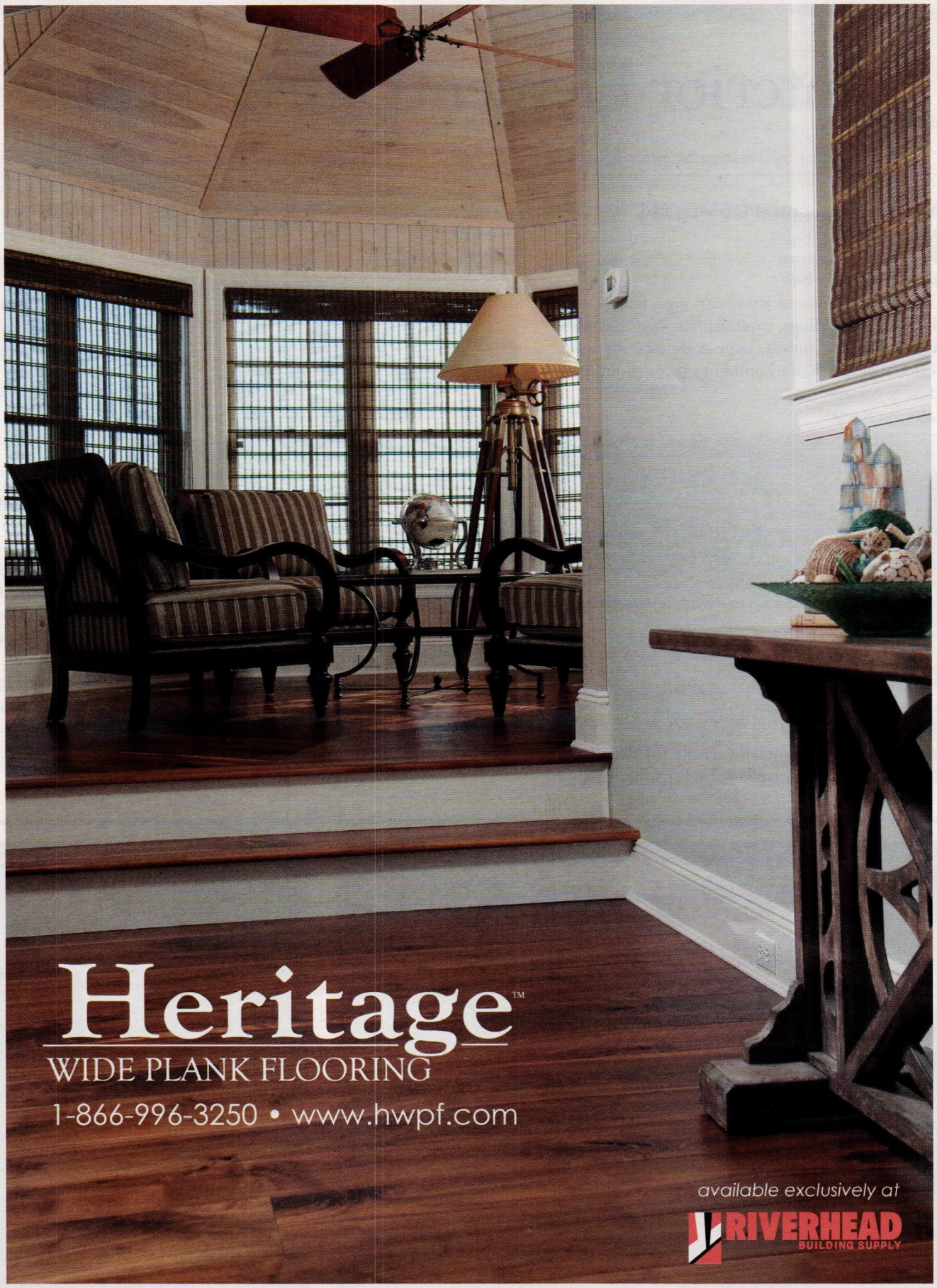




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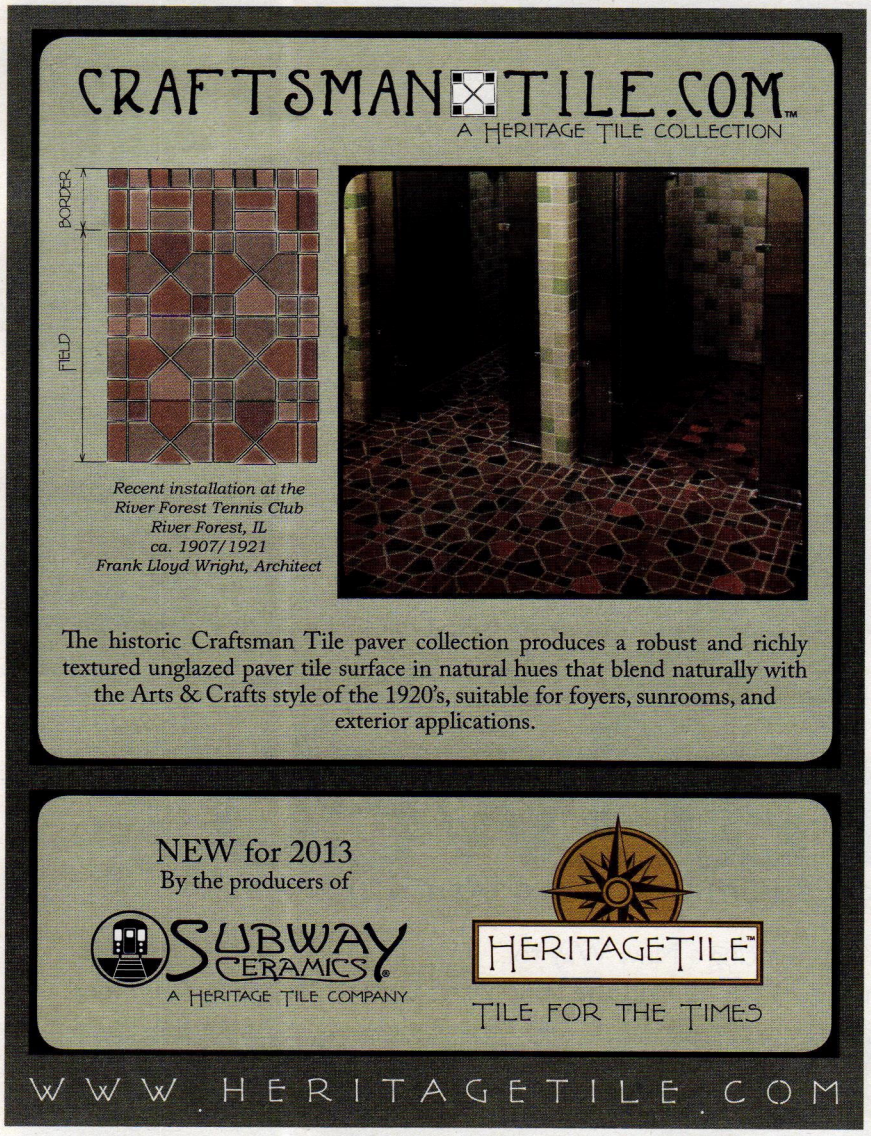
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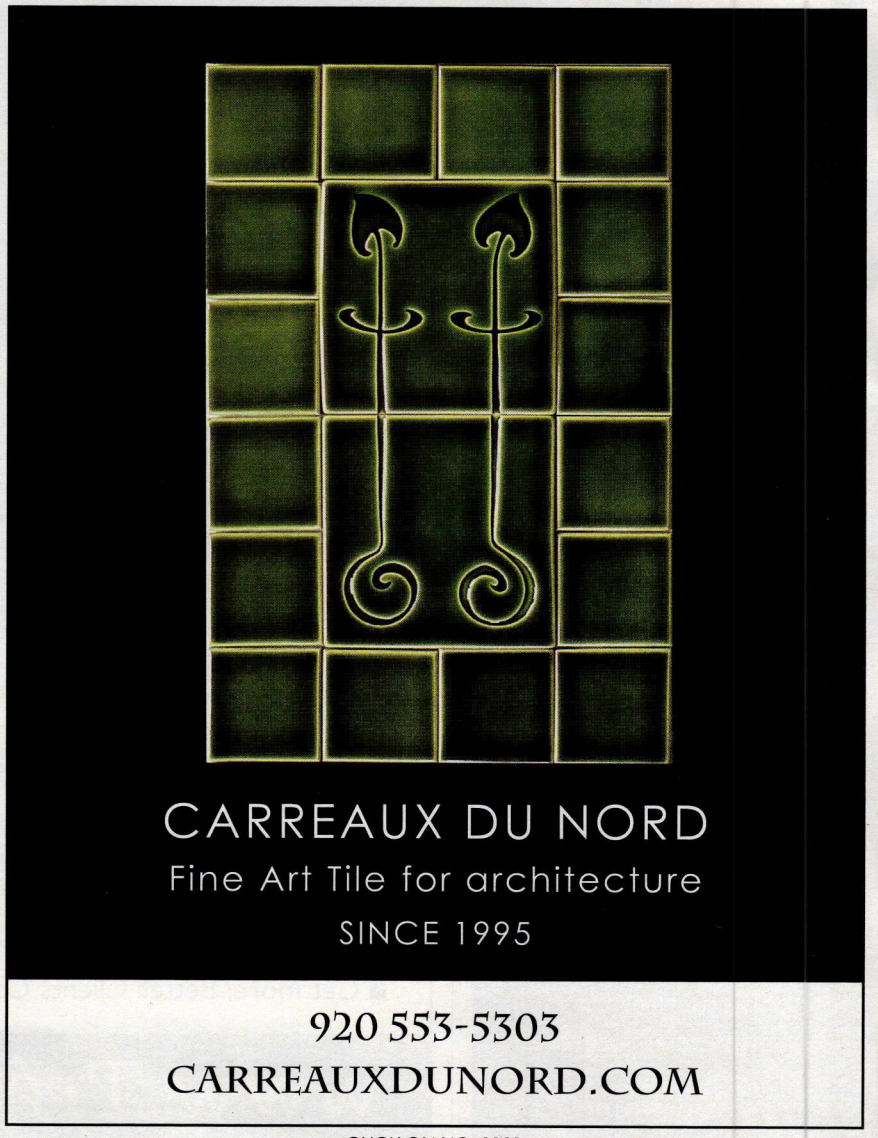
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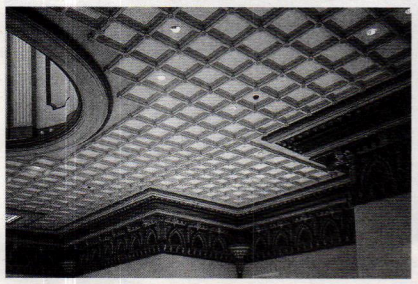
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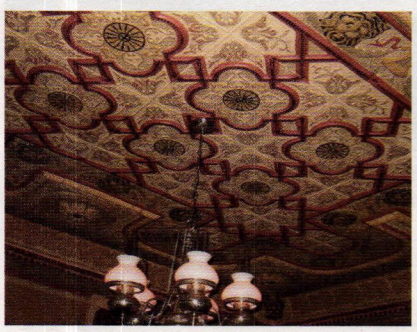
NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300



NIKO fabricated and installed the decorative ceiling and ornate cornice moldings for this building.

Subway Ceramics
888-387-3280; No fax
www.subwaytile.com
Verona, WI 53593
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
Click on No. 1687

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.



This Oriental-style ceiling was created using pressed-tin panels from W.F. Norman.



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The W.F. Norman Corp. offers quality, hand stamped architectural sheet metal with a vast selection of ornate patterns. Our original 1898 product line features 140 ceiling patterns and over 1,300 ornaments including rosettes, brackets, finials & more! We offer custom stamping and architectural sheet metal fabrication.

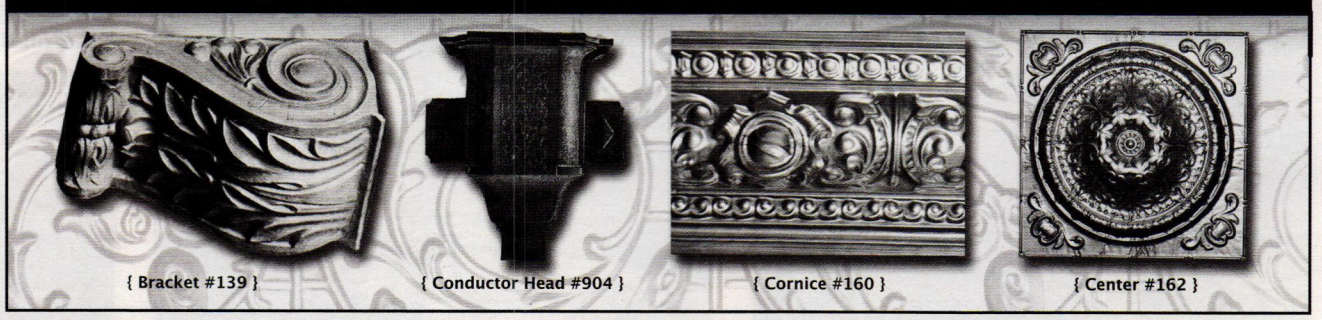
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{ Bracket #139 } { Conductor Head #904 } { Cornice #160 } { Center #162 }

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330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.
Click on No. 1500

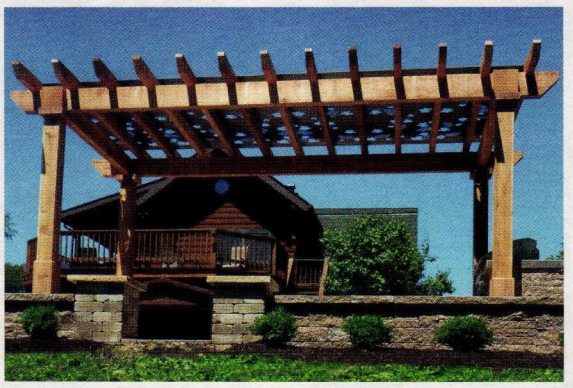
Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood

Compass Ironworks
717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527
Fabricator of wrought-iron metalwork: gates, fences, railings & decor; historical styles; recycled content.
Click on No. 1719



Wrought-iron traditionally-styled fences are available from Compass Ironworks.

Fifthroom.com
888-293-2339; Fax: 724-444-5301
www.fifthroom.com
Gibsonia, PA 15044
Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.
Click on No. 1713



The 17x9-ft. Rough Cut Oasis pergola is available from Fifthroom.com.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Click on No. 2640



This four-ft.-tall hanging planter was fabricated by Fine Architectural Metalsmiths.

Flaherty Iron Works Inc.
703-971-7653; Fax: 703-971-8040
www.flahertyironworks.com
Alexandria, VA 22310
Fabricator of hand-forged railings, gates & other ornamental metalwork: wrought iron & steel; restoration work.
Click on No. 1241

Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
Click on No. 191



Antique Lake Street Cobblestone from Gavin Historical Bricks was used for this European-inspired driveway in Newport Beach, CA.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years experience.
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Gerald Siciliano fabricated this reflecting pool with a stone border for a Manhattan residence.

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This cast-stone planter from Haddonstone is based on a design by Mary Watts for the Compton Potters' Arts Guild.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



Antique salvaged Sidewalk Cobble from Monarch Stone was used for this driveway and motor court in California's Napa Valley.

Monarch Stone International
949-498-0971; Fax: 949-498-0941
www.historiceuropeancobblestone.com
San Clemente, CA 92673
Supplier of Historic European Cobblestone: genuine antique, reclaimed cobblestone; 100-to 400-year-old granite & sandstone cobbles & curbing; large selection of sizes; nationwide shipping.
Click on No. 1698

UgMO Technologies
484-690-0570; No fax
www.ugmo.com
King of Prussia, PA 19406
Supplier of UgMO ProHome soil-sensor system: underground sensors monitor soil & maintain soil moisture at root level.
Click on No. 1704

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223



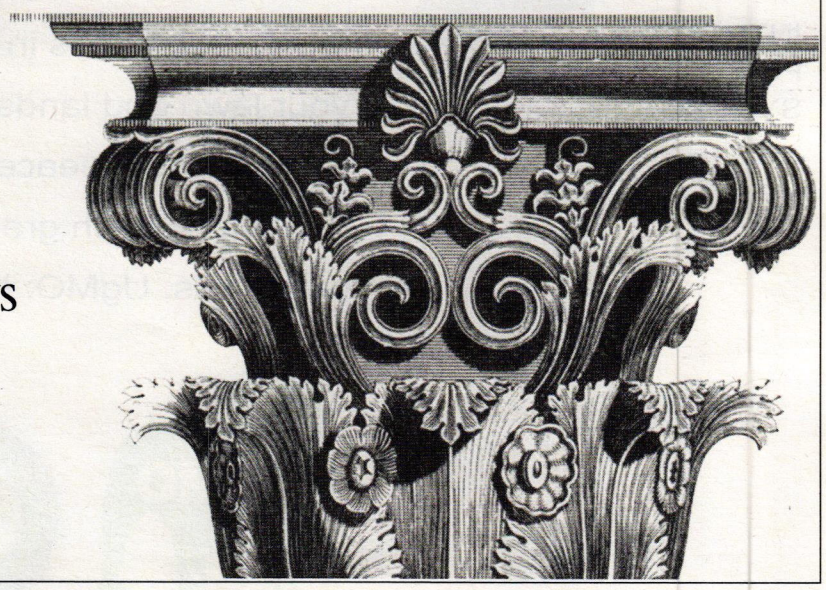
This iron gate for a 12-ft. opening was cast in one piece by Wiemann Metalcraft; it was installed on in-ground hydraulic operators.

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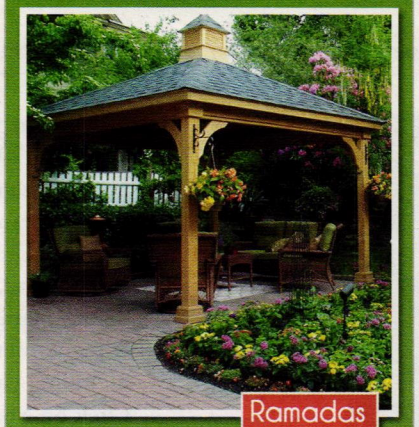
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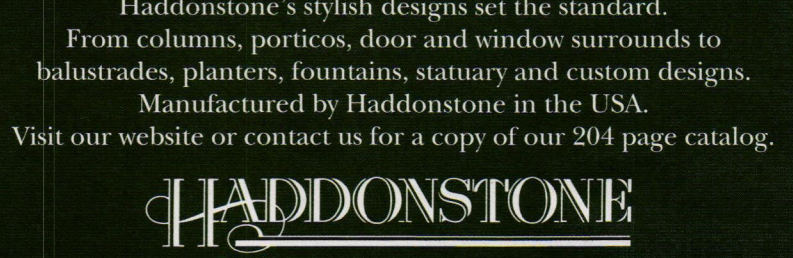


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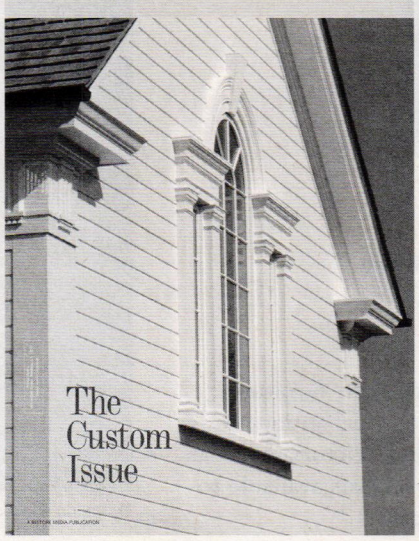
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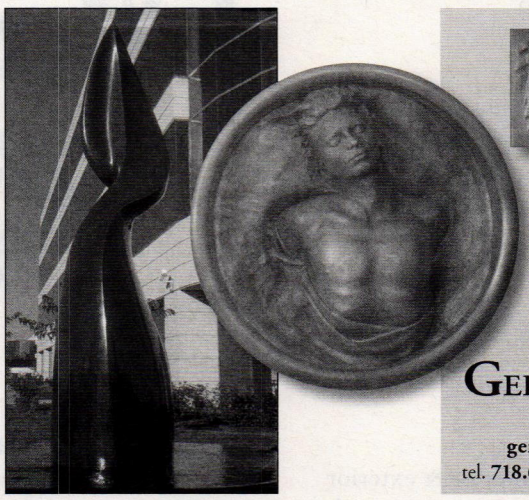


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www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
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Authentic Designs' Armillary chandelier measures 38- in. high and 28-in. dia. Made of solid brass, it is shown in an antiqued brass finish.

Ball & Ball Lighting
610-363-7330; 610-363-7639
www.ballandball.com
Exton, PA 19341
Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
Click on No. 7660

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620
Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
Click on No. 809



Model L-1855-OC from Deep Landing Workshop is 20½-in. tall from the bottom ball finial to the top of the 1¾-in. finial, while the overall height is 36 in.

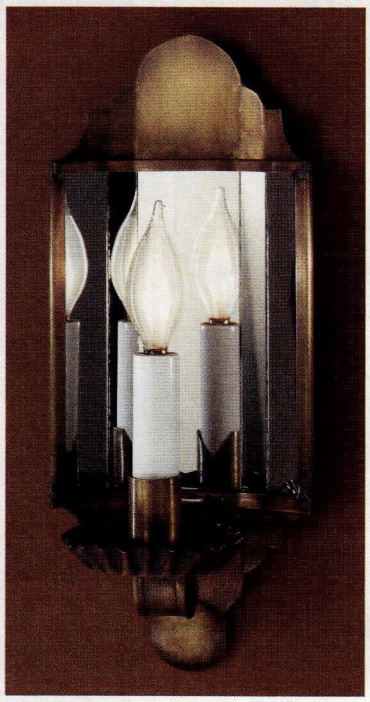
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Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
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This elegant scrollwork candelabara sconce with banding detail was designed and fabricated by Fine Architectural Metalsmiths.

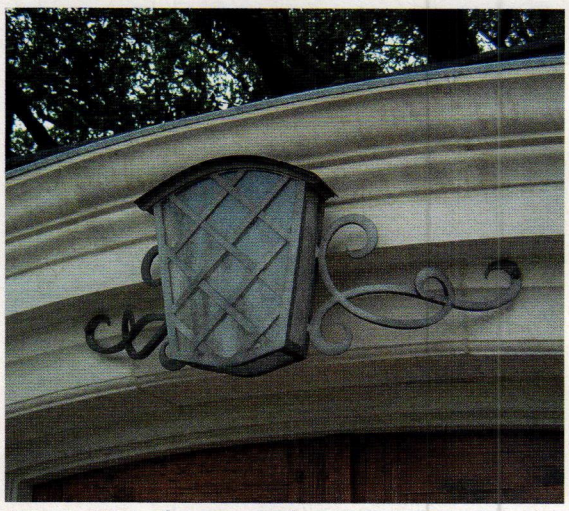
House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Click on No. 339

Newstamp Lighting Co.
508-238-7071; Fax: 508-230-8312
www.newstamplighting.com
North Easton, MA 02356
Supplier of lighting fixtures: wall & post mounted, electric, landscape, garden & interior; chandeliers, lamps, bollards & lanterns; copper, brass & terne metal; all styles; all energy sources, including gas; restoration services.
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Newstamp Lighting manufactured this wall-mounted fixture.

Wiemann Metalcraft
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Wiemann Metalcraft custom manufactured this lantern in bronze.

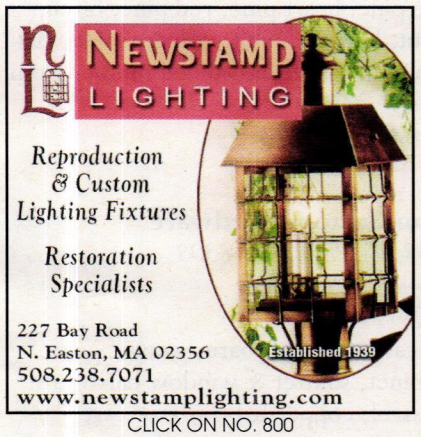
Woolen Mill Fan Co.
717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352
Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.
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Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.



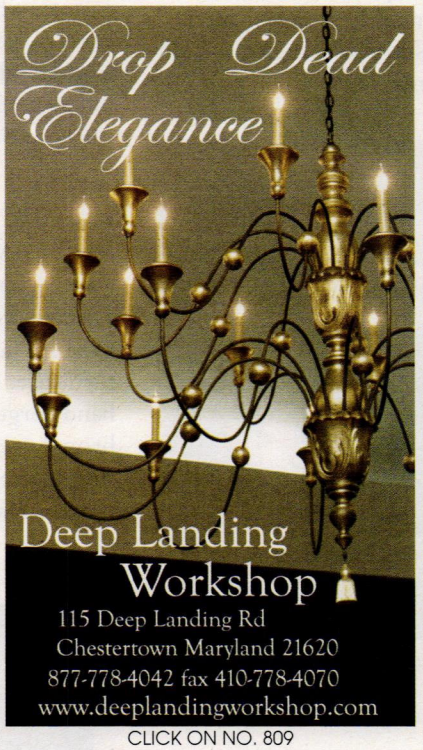
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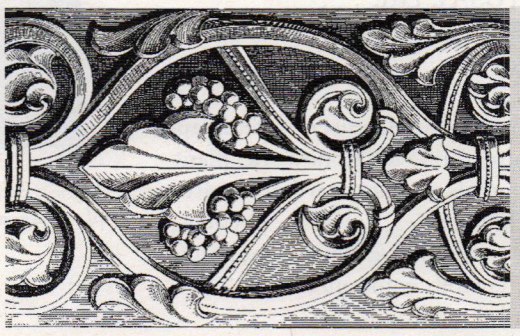
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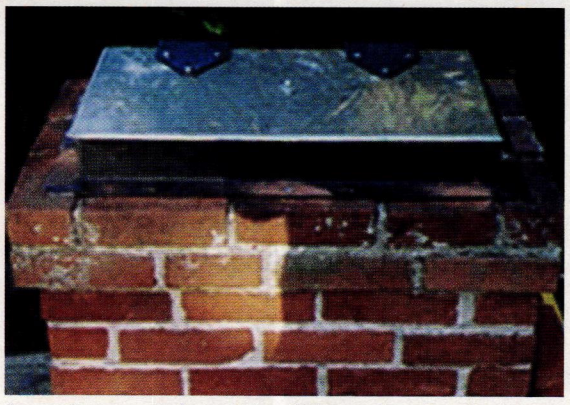
Agrell Architectural Carving Ltd.
415-457-4422; No fax
www.agrellcarving.com
San Rafael, CA 94901
Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Click on No. 90



Agrell Architectural Carving focuses on high-end decorative carvings, such as this wood mantel with intricate details and a ram's head.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
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www.ballandball.com
Exton, PA 19341
Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
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Benson Energy manufactured this All Season Control Cover chimney-top fireplace damper.

Benson Energy
801-273-1800; Fax: 801-277-1233
www.bensonenergy.com
Holladay, UT 84124
Manufacturer of All Season Control Cover chimney-top fireplace dampers: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & biochemical agents.
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This Statuario marble fireplace was restored on site by Gerald Siciliano Studio Design Associates.

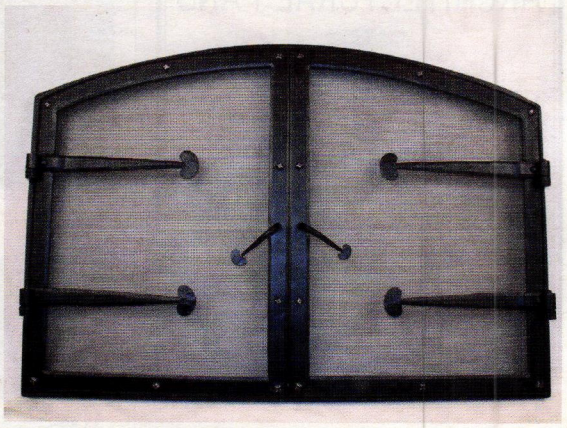
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The cast-stone Tall Manor fireplace by Haddonstone features a simple Gothic arch.

Heritage Wide Plank Flooring
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www.hwpf.com
Riverhead, NY 11901
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www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers.

New World Stoneworks
508-278-7060; Fax: 508-278-7014
www.newworldstoneworks.com
King of Prussia, PA 19406
Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.
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This mantel was created by White River Hardwoods-Woodworks.

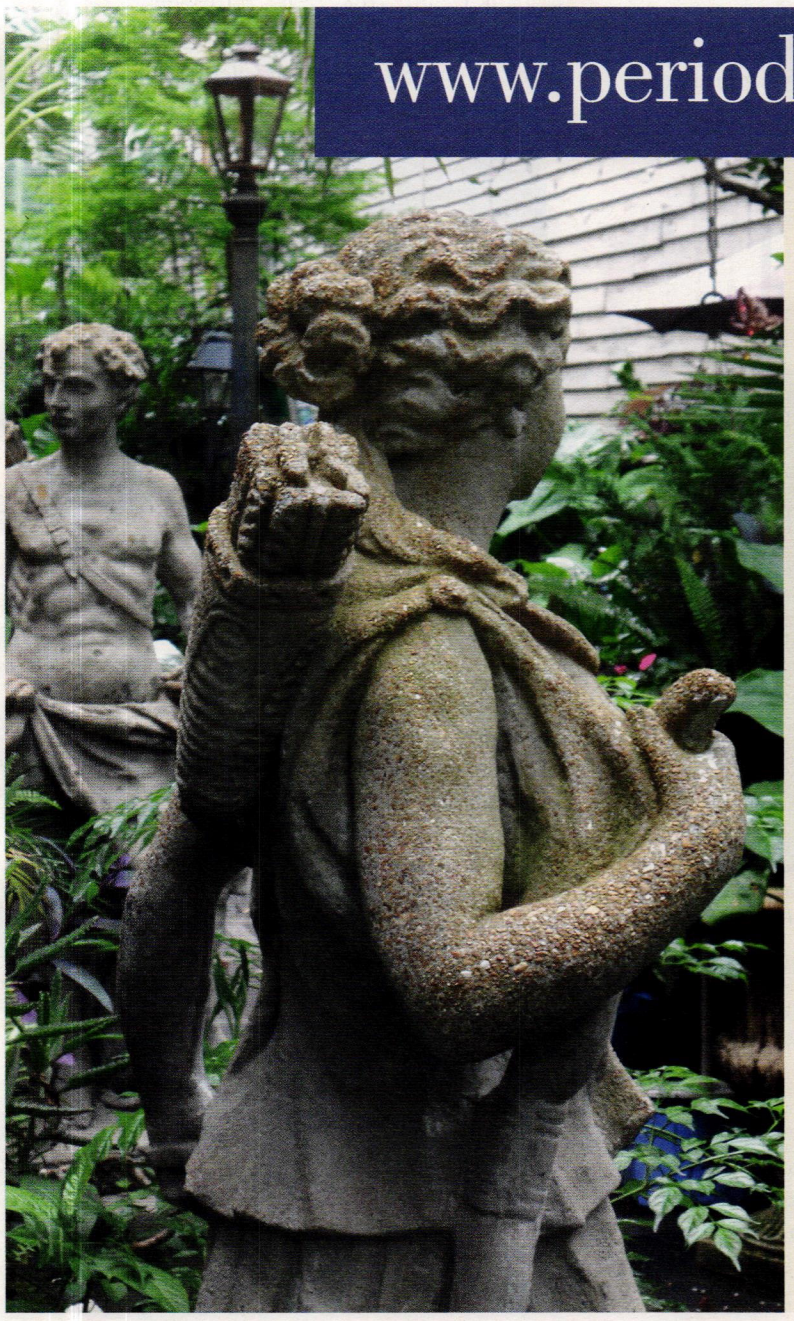
White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.whiteriver.com
Fayetteville, AR 72701
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Click on No. 1223

Zepsa Industries, Inc.
704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273
Engineer, custom manufacturer & installer of Classical & contemporary architectural woodwork: railings, stairs, wine cellars, mantels, paneling, furniture & more; for estate-level residences, yacht interiors & select commercial commissions.
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Zepsa Industries designed and built this mantel and overmantel.

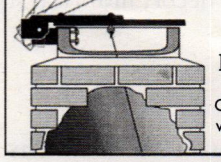


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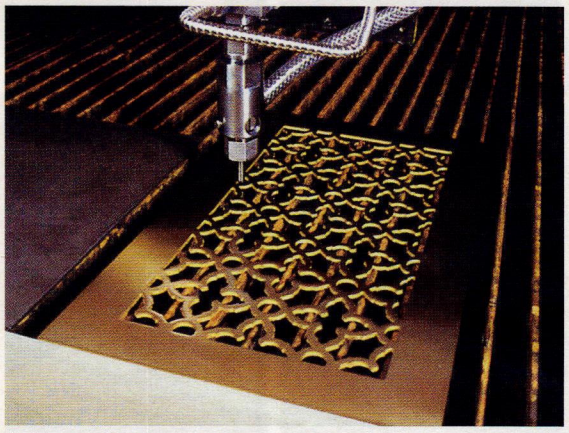
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Gap, PA 17527
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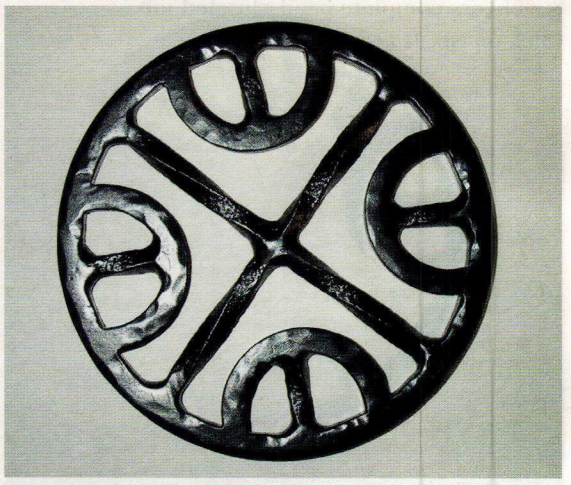
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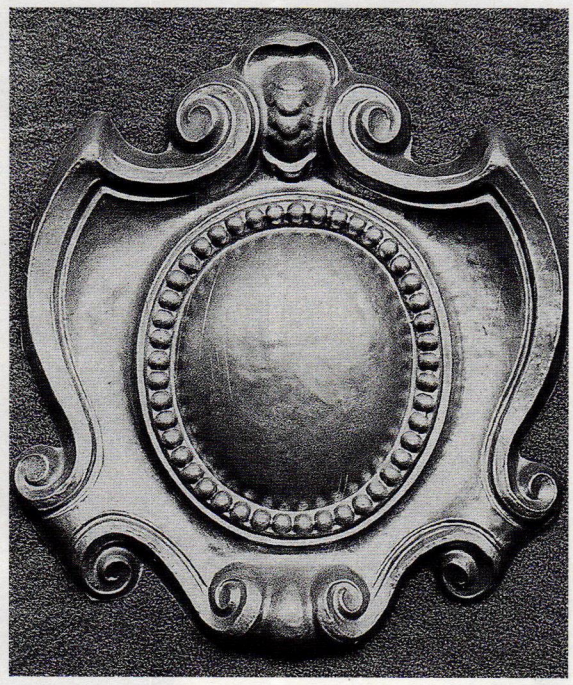
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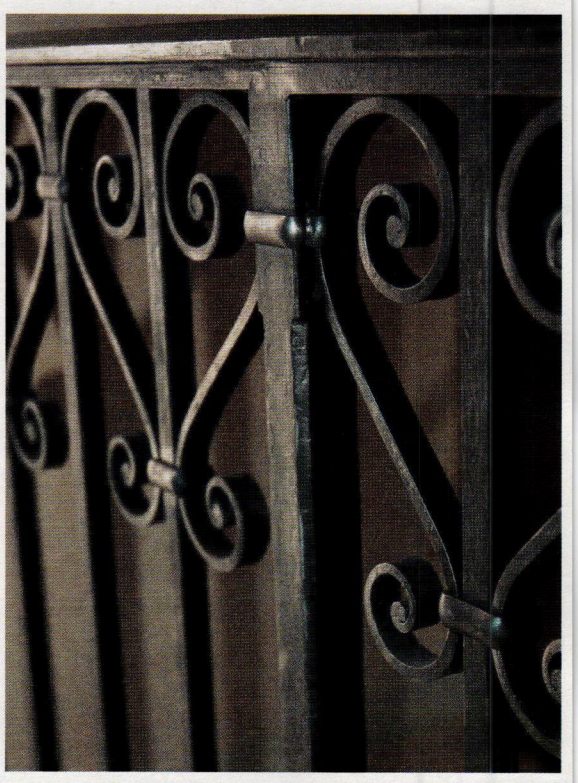
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The stock line of ornamental sheet-metal shields from W.F. Norman includes model #2920, which measures 20x24 in.

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This detail of a custom hand-forged iron railing shows the work of the artisans at Wiemann Metalcraft.

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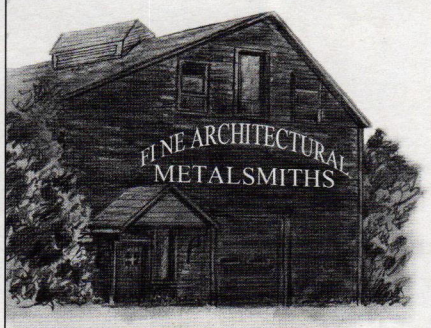


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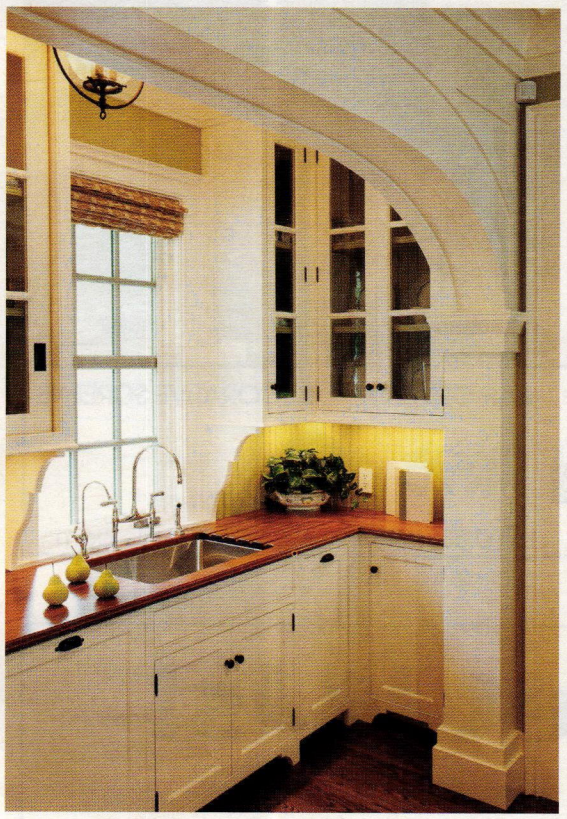
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This repousse copper range hood by Fine Architectural Metalsmiths features a William Morris-inspired oak pattern.

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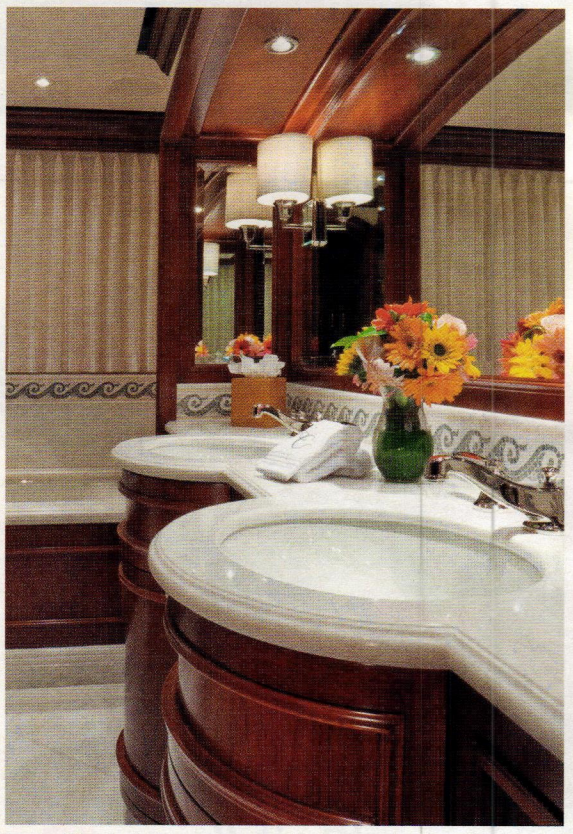
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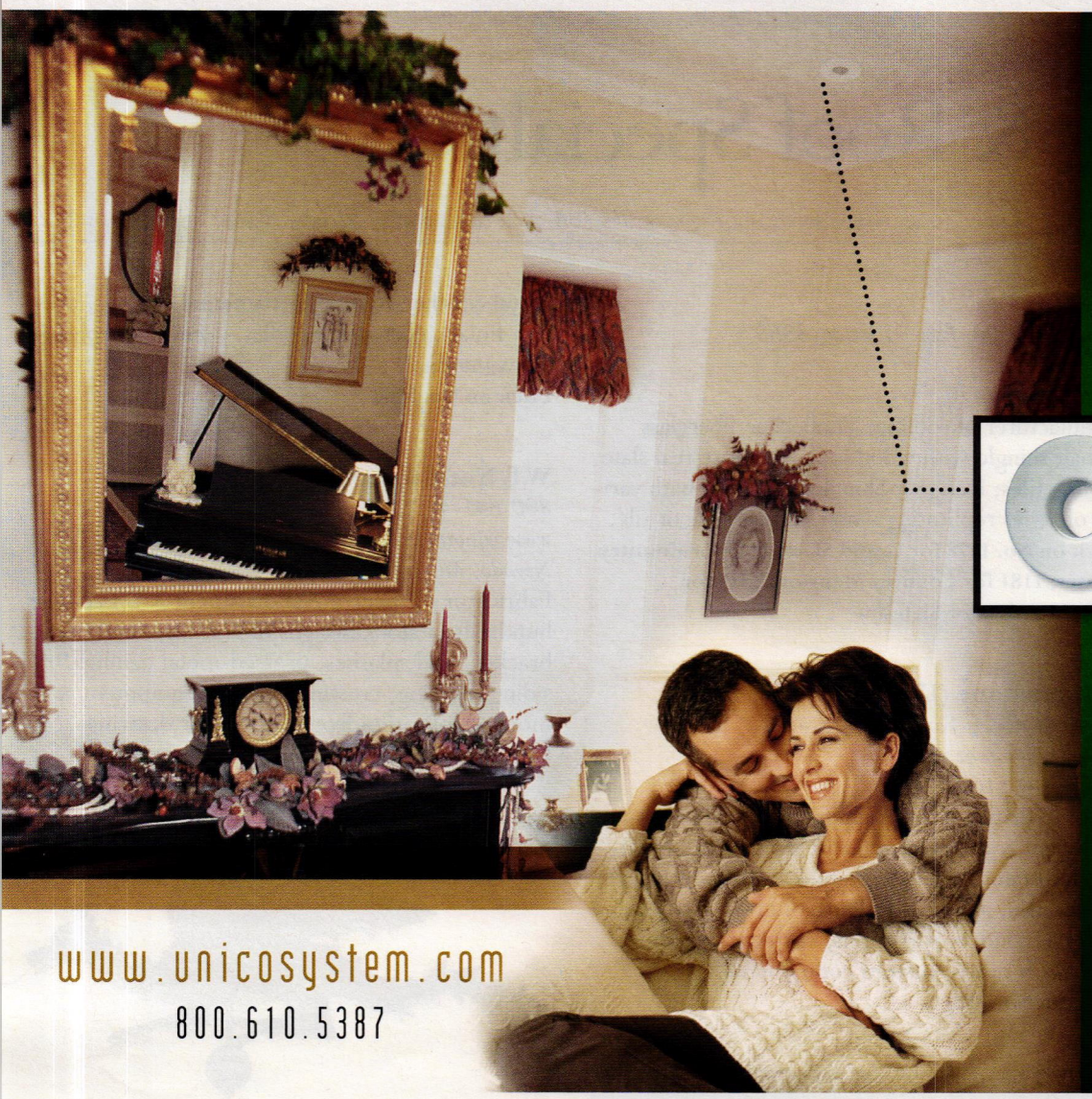
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Zepsa fabricated the custom interior woodwork for this bathroom.

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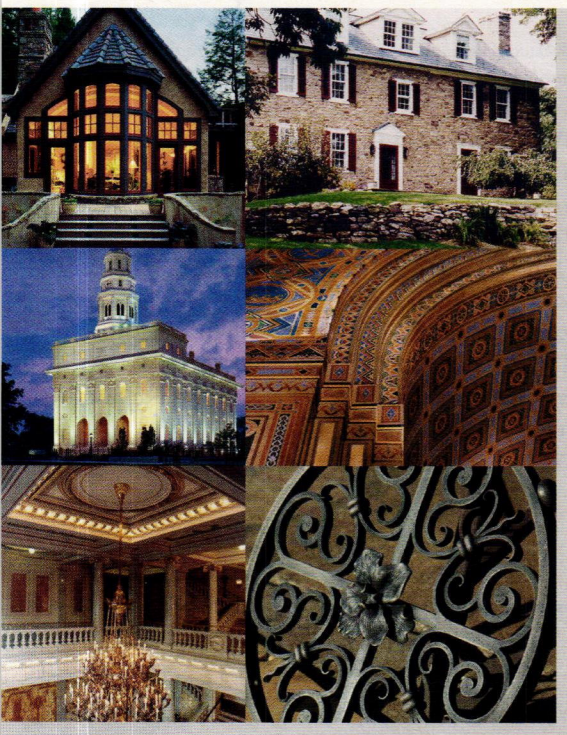
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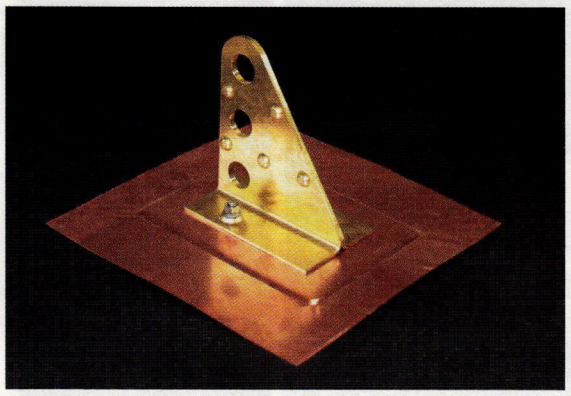
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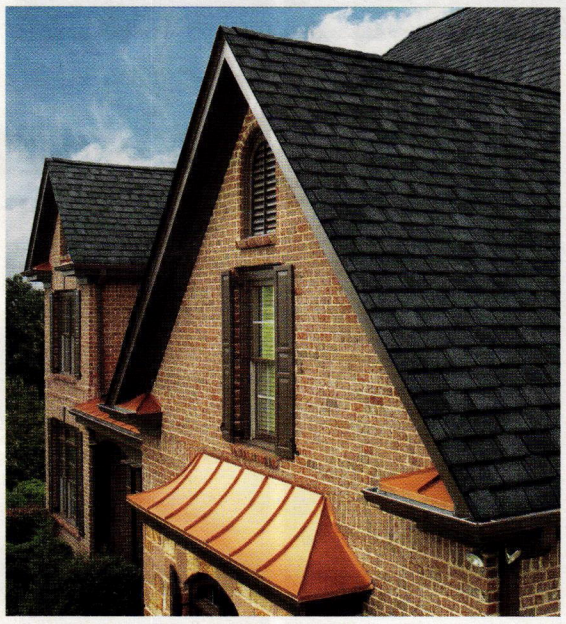
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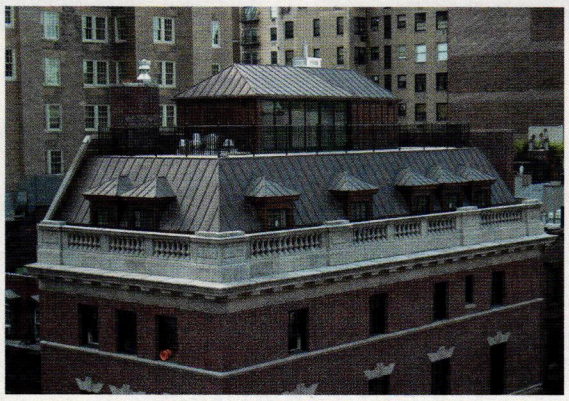
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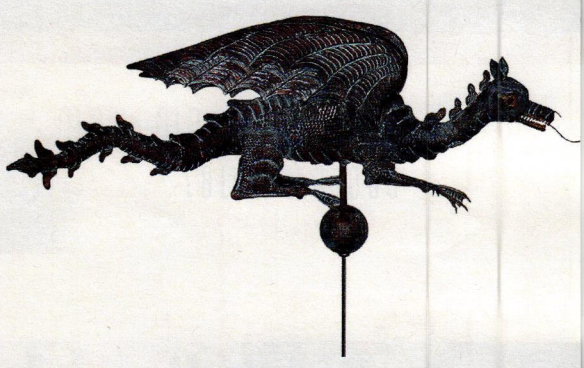
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NIKO fabricated the copper dormers and mansard roof and also installed the copper penthouse for this building in New York City.

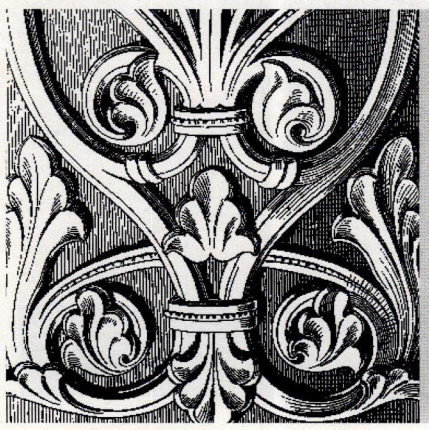
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Wiemann Metalcraft created this 68x29-in. dragon weathervane based on a 17th-century Christopher Wren design.

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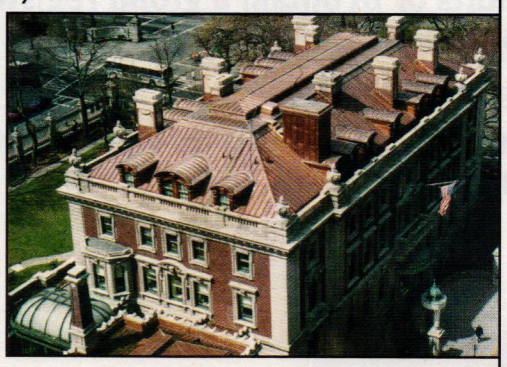
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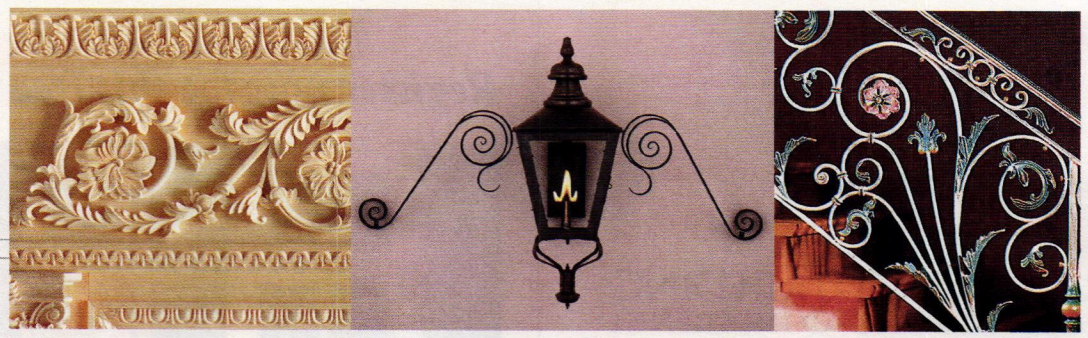


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Bill Latoza, founding principal, RA, LEED AP, BauerLatoza Studio, Chicago
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TWO EVENING SESSIONS: SEPTEMBER 30 & OCTOBER 1

DESIGNING WITH COLOR: TECHNIQUES & INSPIRATION

FOUR SESSIONS: WEDNESDAYS, OCTOBER 2–16 & SATURDAY, OCTOBER 12

THE SKETCHBOOK: A RECORD OF DISCOVERY (GREENWICH, CONNECTICUT)

SIX EVENING SESSIONS: THURSDAYS, OCTOBER 3–NOVEMBER 7

THE EXPERIENCE OF TYPOGRAPHY & LETTERING

ONE SATURDAY SESSION: OCTOBER 5

TRADITIONAL DRAFTING BY HAND

FIVE EVENING SESSIONS: MONDAYS & WEDNESDAYS, OCTOBER 28–NOVEMBER 13

CLASSICAL INTERIOR DESIGN & DETAILING

SIX EVENING SESSIONS: TUESDAYS, OCTOBER 29–DECEMBER 3

READING ANCIENT MYTH

TWO SATURDAY SESSIONS: NOVEMBER 2 & 9

A THEORY OF PROPORTION IN ARCHITECTURE

ONE SATURDAY SESSION: NOVEMBER 16

THE ARCHITECTURE OF THE AMERICAN COUNTRY HOUSE

FIVE EVENING SESSIONS: MONDAYS, NOVEMBER 18–DECEMBER 16

INTRODUCTION TO CLASSICAL MOULDINGS

ONE SATURDAY SESSION: NOVEMBER 23

READING PALLADIO

FIVE SESSIONS: THURSDAYS & TUESDAYS, DECEMBER 5–17
& SATURDAY, DECEMBER 14

EXPLORING URBANISM: DISRUPTING THE GRID

ONE SATURDAY SESSION: DECEMBER 7

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www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.
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The Belden Brick Co. supplied its St. Anne blend for this residence.

GAF

973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470
Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; TruSlate real slate roofing tiles; Designer Shingle collection with variety of styles replicating wood shakes, slate or tile.
Click on No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline

Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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Reclaimed clinker bricks supplied by Gavin Historical Bricks were used to create these steps and walkway.

Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.
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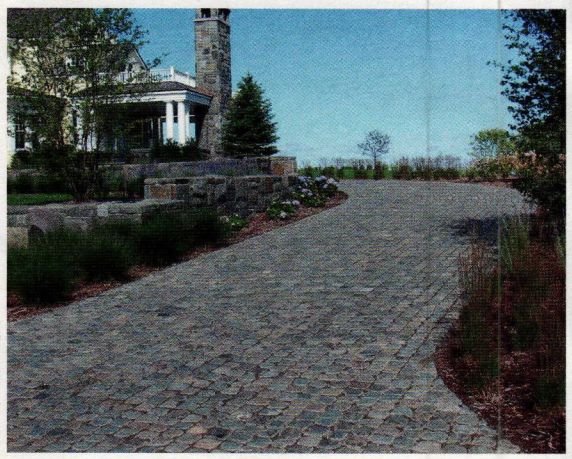
Architectural components from Haddonstone, including window surrounds, quoins and cladding, were used on this façade.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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Monarch Stone International

949-498-0971; Fax: 949-498-0941
www.historiceuropeancobblestone.com
San Clemente, CA 92673
Supplier of Historic European Cobblestone: genuine antique, reclaimed cobblestone; 100 to 400-year-old granite & sandstone cobbles & curbing; large selection of sizes; nationwide shipping.
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Antique 5x5-in. granite Cobblestone from Monarch Stone was used for this driveway in Michigan.

New World Stoneworks

508-278-7060; Fax: 508-278-7014
www.newworldstoneworks.com
King of Prussia, PA 19406
Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.
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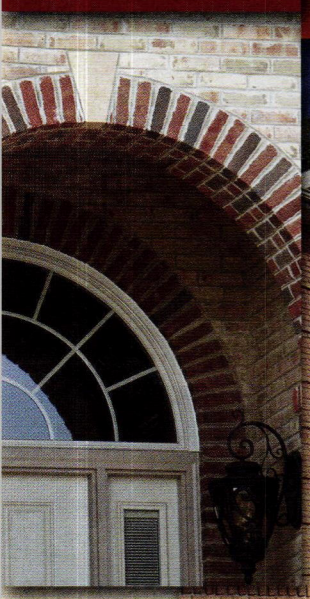


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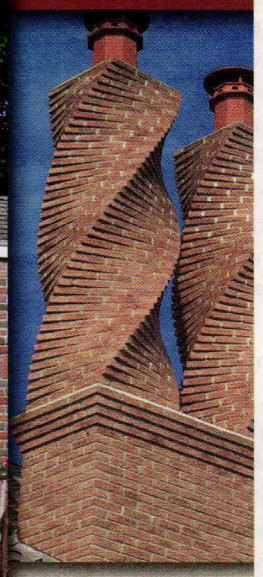
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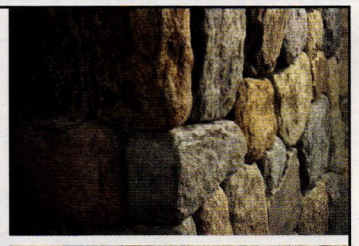
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THE BELDEN BRICK COMPANY

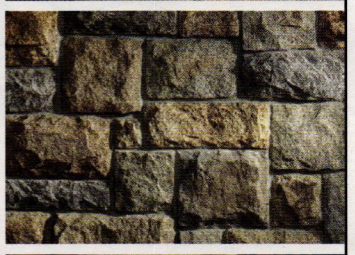
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Architect: Patrick Ahern, AIA
Builder: Denali Construction







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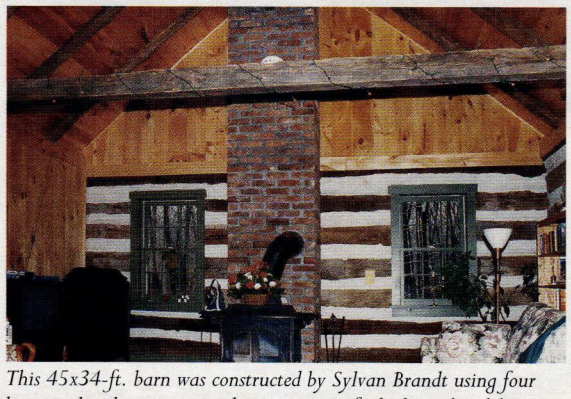
Timber Framing & Barns

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800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
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Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.

Boards and Beams
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793
Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, shutters, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.



This 45x34-ft. barn was constructed by Sylvan Brandt using four bents and eight major outside posts, most of which are hand-hewn hardwood.

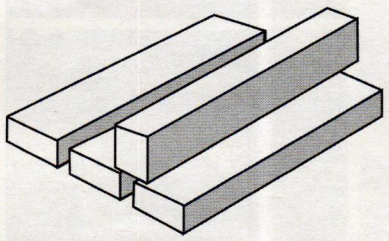
Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248
Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.



This 24x30-ft. one-story post-and-beam barn from Country Carpenters includes a loft.

Hochstetler Milling, Ltd.
419-368-0008; Fax: 419-368-6080
www.hochstetlermilling.net
Loudonville, OH 44842
Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.
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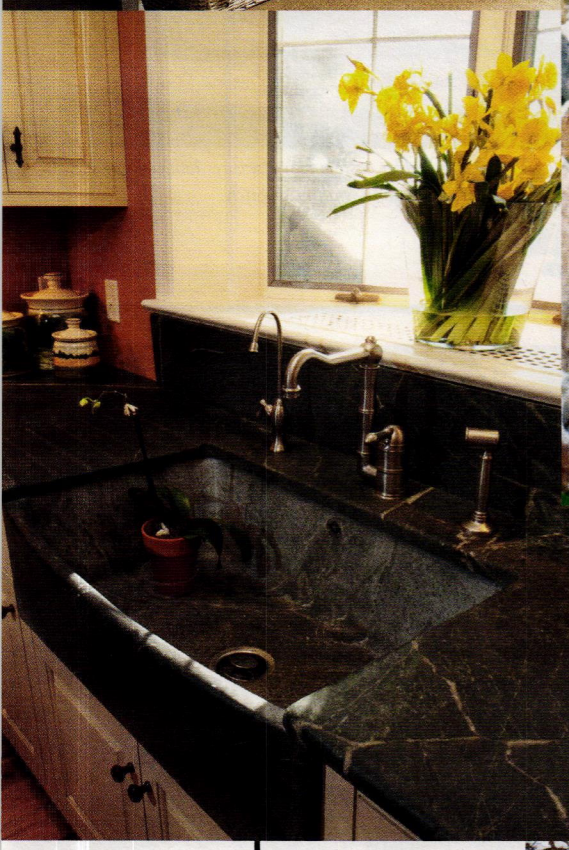


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Opening Night Preview and Reception

Friday, Feb. 28: 6 - 9 pm
Admission: $20 per person, $30 for two.

Exhibition: Craft Demonstrations and Workshops

Saturday, March 1: 10 am - 5 pm
Sunday, March 2: 11 am - 4 pm
Admission $10 when you preregister, $12 on-site.

Visit www.historichomeshows.com or www.designercraftsmenshows.com

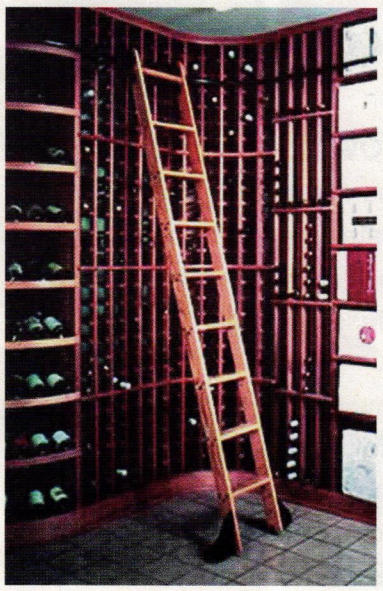
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Or call Carolyn Walsh 800.826.3893 x 2209

PHOTOS: ARTISAN WEAVERS, LEFORT FURNITURE, VIXEN HILL, ERIC JACOBSEN, ©GREG PREMRU, SCOFIELD HISTORIC LIGHTING, BUCKS COUNTY SOAPSTONE

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www.archgrille.com
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www.outwater.com
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Colorado Waterjet Co.
970-532-5404; Fax: 970-532-5405
www.coloradowaterjet.com
Berthoud, CO 80513
Manufacturer for ornamental-metal fabricators: water-jet cutting; ornamental gates, panels for gates, fencing, railings & balustrades, stairs, lighting, hardware, sculpture, signage, plaques, registers & more.

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212-226-5147; Fax: 212-941-1836
www.putnamrollingladder.com
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Custom manufacturer of rolling ladders: ash, oak, birch, maple, cherry, mahogany, walnut & teak; 18 hardware finishes available; for libraries, offices, stores, wine cellars, closets, kitchens & lofts; local installation.



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To purchase tickets co the Acanthus Awards Reception use the link below
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Woodwork

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415-457-4422; No fax
www.agrellcarving.com
San Rafael, CA 94901
Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
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These assorted hand-carved moldings by Agrell Architectural Carving are typical of the work done by the firm.

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www.architecturalcomponentsinc.com
Montague, MA 01351
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www.chadsworth.com
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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
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Crown Point Cabinetry
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www.crown-point.com
Claremont, NH 03743
Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.
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Goddard fabricates spiral staircases in oak, pine and other species.

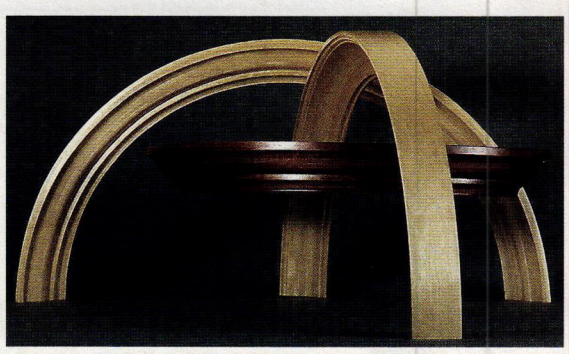
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800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646
Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Click on No. 4780

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877-777-4200; Fax: 631-996-5022
www.hwpf.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mills reclaimed lumber from old structures.
Click on No. 1682



The board-wrapped beams and reclaimed oak flooring in this room were supplied by Heritage Wide Plank Flooring.

Historic Doors
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www.historicdoors.com
Kempton, PA 19529
Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors.
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Hochstetler Milling, Ltd.
419-368-0008; Fax: 419-368-6080
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Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.
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www.reggioregister.com
Leominster, MA 01453
Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.
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White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.whiteriver.com
Fayetteville, AR 72701
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The ornate wood corbels in this room were manufactured by White River.

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Crown Point Cabinetry is a **true custom cabinetmaker**. Want a specific size, angle, shape, detail or configuration? **No problem**. This is what we do. Our mission is to build **custom cabinetry** that **fits like a glove**. Custom flexibility makes it happen.

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New Design & Construction – less than 5,000 sq.ft.
New Design & Construction – more than 5,000 sq.ft.
Exterior Spaces: Gardens & Landscapes
Multi-Unit

Corresponding awards, sponsored by *Traditional Building* magazine, will also be made for commercial, institutional and public projects.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

WINNERS

If you are one of the winners of a Palladio Award for 2014, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2014 issue of *Period Homes*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

DEADLINES & ENTRY REQUIREMENTS

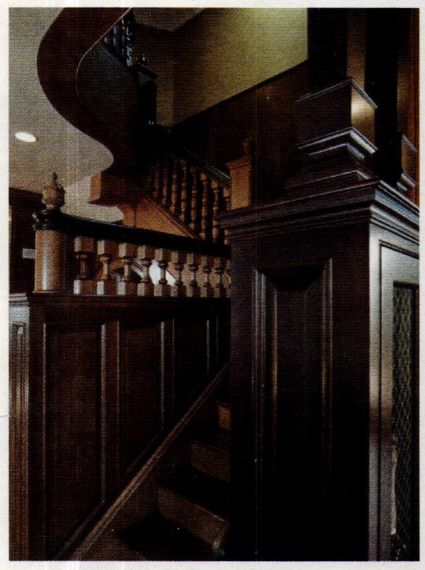
The deadline for receipt of the completed entry package is November 22, 2013.

For complete details on the awards program go to

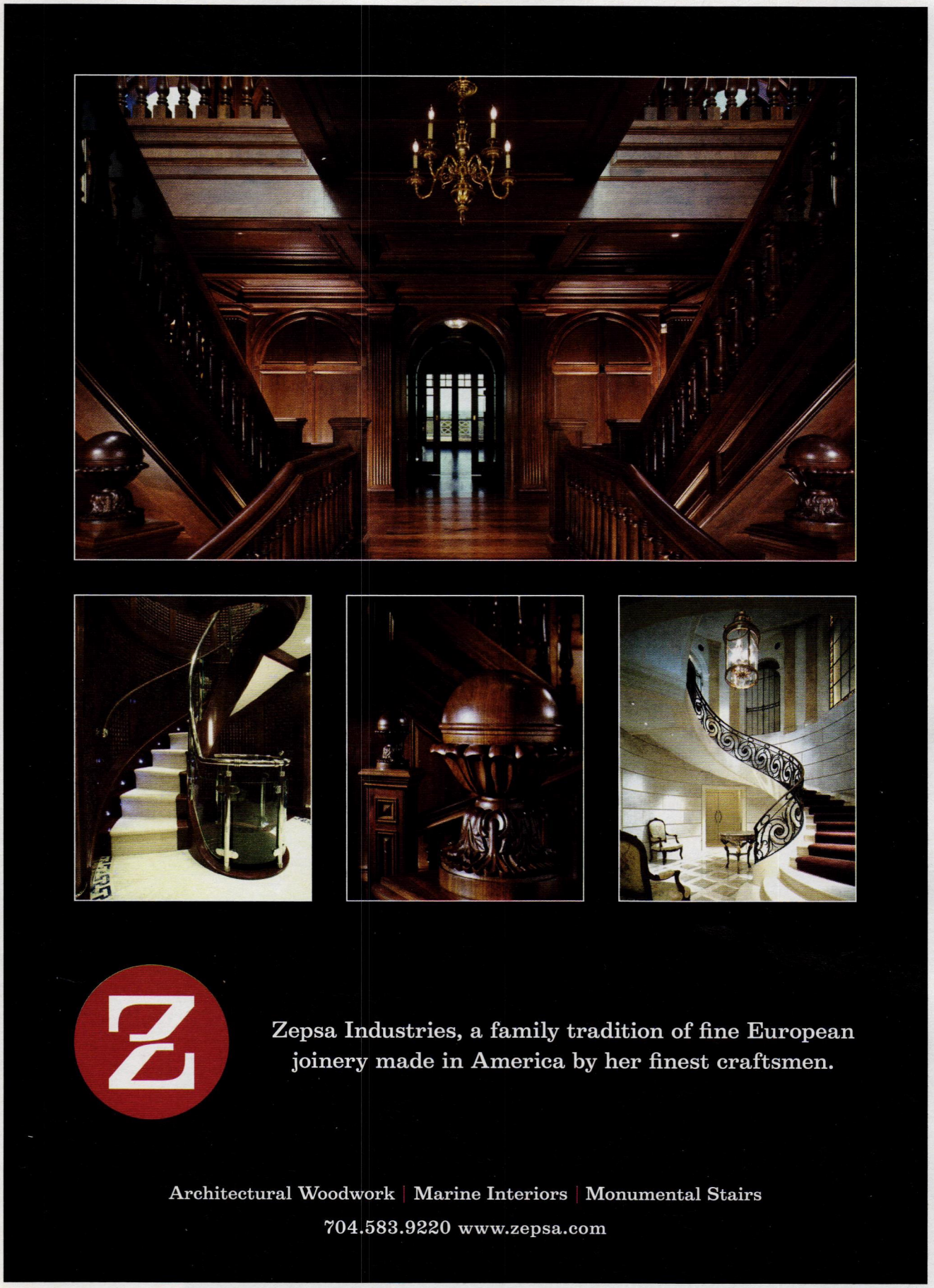
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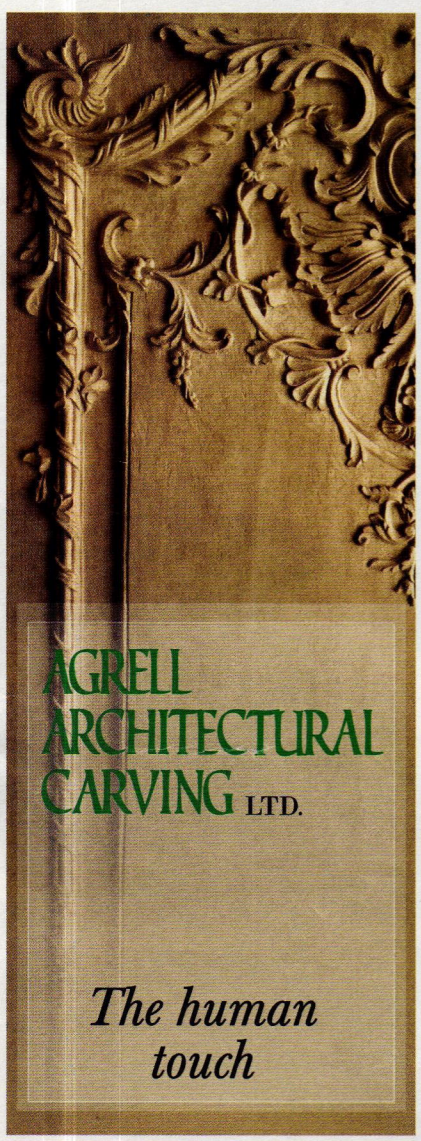
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The Beauty of Rational Design

Classical Invention: The Architecture of John B. Murray

by John B. Murray

The Monacelli Press, New York, NY; 2013

240 pp; hardcover; 180 full-color images; $60.00

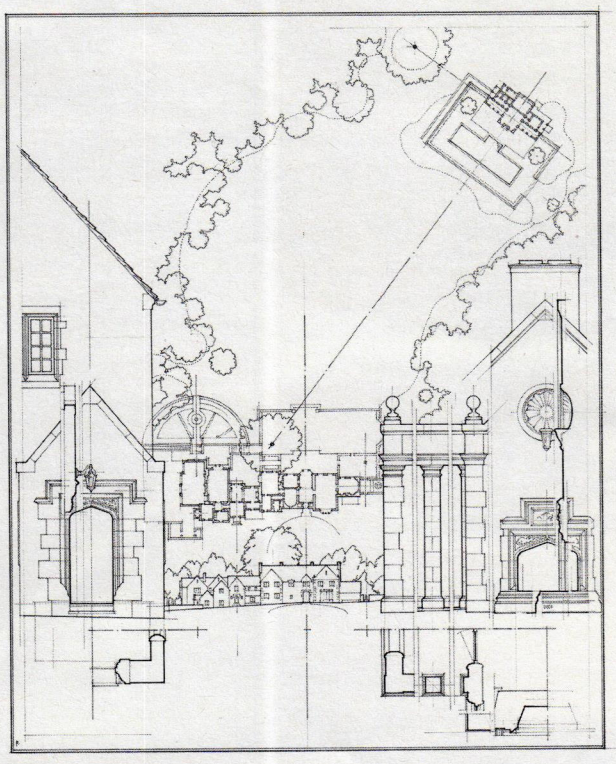
ISBN 978-1-58093-368-1

Reviewed by Clem Labine

In this stunning monograph, architect John B. Murray demonstrates that the Classical language still answers the demands of contemporary life. Murray is an avowed Classicist, and even though many of his projects are rendered in styles other than purely Classical, they all show his fundamental devotion to rational Classical planning. Murray brings to his designs the Classical concept that each part of the whole should relate to every other part – from the smallest molding to the largest corbel and cornice. This meticulous attention to detail results in homes that are well-composed, harmonious and beautiful – both inside and out. Even though there is serenity in the architecture, the layers of thought and meaning that infuse every room and elevation impart an intensity that makes the compositions seem to pulse with energy.

Murray is primarily a residential architect, and this handsome new volume delineates 18 of his projects, from Fifth Avenue apartments to estates and farmhouses in New England and upstate New York. And though he is first and foremost a Classical architect, he works in any historically-inflected style that is appropriate to the project, including Tudor, Greek Revival, Colonial Revival and Moderne. Regardless of the style, however, Murray's close study of Classical principles is evident in the clarity of his plans and the refinement of the details. The fluency with which Murray manipulates the Classical language and adapts it to almost any situation gives rise to the book's very apt title: *Classical Invention*.

The monograph is assembled with the same clarity and logic that Murray displays in his planning. Each project is a chapter that follows a consistent format, starting with an essay describing the challenges posed by the program and how these were addressed as the design was developed. Then follows an analytique (more about this later), a floor plan, and several pages of superb full-color photographs that show exterior views, expansive interior spaces and close-ups of details.



Murray's use of an analytique for the expansion of a 1920s Tudor style residence shows that this Beaux-Arts presentation device has contemporary value in dramatizing to a client the key architectural features of a project in any style.

Murray's post-graduate education in traditional design came as a young architect when he found himself working in the architecture studio of Parish-Hadley Associates, the renowned New York interior design firm. It was at Parish-Hadley that Murray deepened his appreciation of architectural detail, proportion, the value of high-quality construction – and learned that the secret of beauty lies in restraint. In 1997 Murray launched his own firm, John B. Murray Architect, LLC in New York City.



For an interior re-configuring of a 1900 Shingle Style house with a badly remuddled core, Murray created an entirely new period-appropriate central stair hall that organizes interior circulation for the new floor plan.

The Modern Analytique

The architectural designs from Murray's office are traditional – as are the methods for producing them. Murray is a firm believer in the value of hand drawing; and thus all the office's schematic design work and traditional analytiques are done by hand. Computer-aided drafting is confined to construction documents.

Of special interest in the book is the emphasis Murray places on the role of the analytique in developing and presenting a project. The analytique, a technique commonly used at the École des Beaux-Arts a century ago, is a single drawing containing a principal elevation surrounded by a decorative composition of important details, and often includes a floor plan and vertical sections. For interior rooms, Murray's analytiques generally comprise details from the mantel, doors and overdoors, cabinetry, and paneling – along with profiles of all the moldings. According to Murray: "The depth of information conveyed by the analytique helps our clients to feel secure that the design matches their vision."

Durston Saylor's sumptuous photographs of the 18 city and country homes should provide abundant inspiration for architects and interior designers who work in traditional styles. The 180 images certainly validate John Murray's assertion that "history shows that the refinement and sophistication of classicism is forever modern." ■

Slate Roofs Updated

Slate Roofs: Design and Installation Manual

National Slate Association, Poultney, VT; 2010
271 pp; hardcover; $125
ISBN 978-0-615-39465-7

Reviewed by Suzanna Barucco

Anyone who has detailed a slate roof, or any other type of traditional steep slope roof, is likely to be familiar with *Slate Roofs*, published by the National Slate Association in 1926. Published more than 85 years ago, *Slate Roofs* has long been the essential go-to guide for determining material quantities, roof layout, specification data and construction details.

The National Slate Association (NSA), dormant since the Great Depression, reorganized in 2002 and took on the task of producing an update of the 1926 manual, *Slate Roofs: Design and Installation Manual – 2010 Edition*. Designers and installers alike will want to have a copy close at hand to refer to the plethora of design details that are both illustrated and explained at length. The manual achieves a core mission of the National Slate Association: to disseminate information about, and provide education materials for, the slate roofing industry. More than just a design and installation manual, the 2010 edition of *Slate Roofs* is an extensive exploration of current standards and practices for roofing with this long-lasting, natural material.

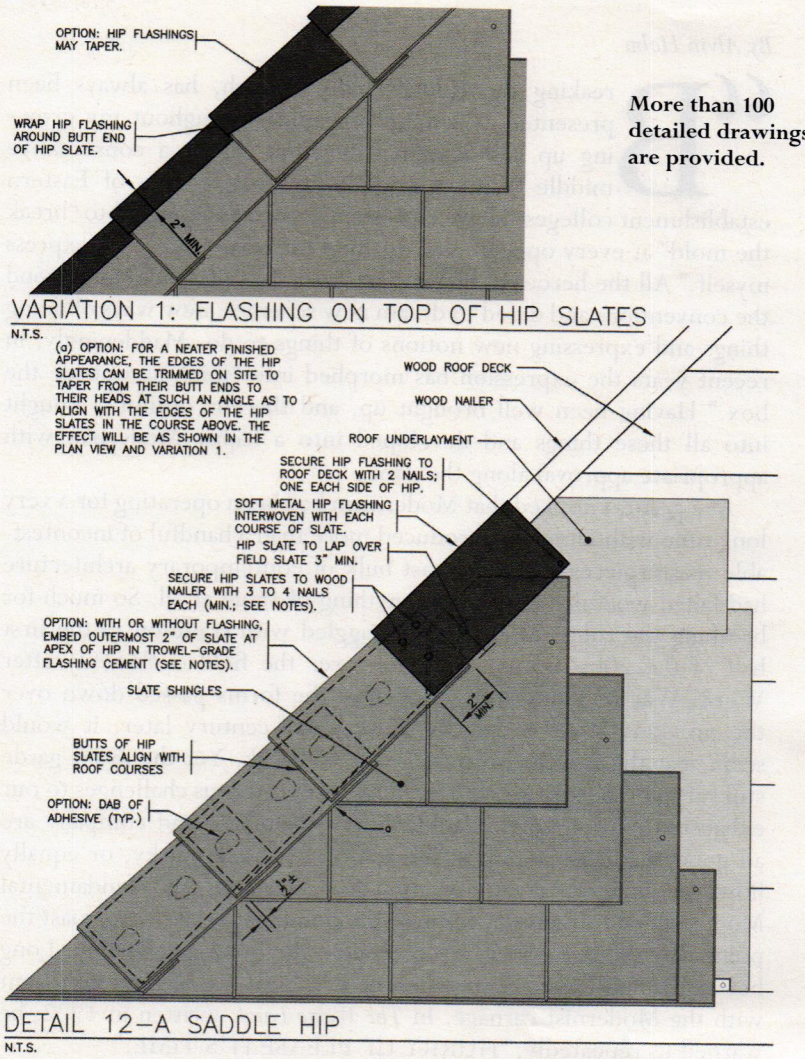
As stated in the introduction, the performance and aesthetic success of a slate shingle roof installation is dependent upon the coordinated contributions of designers, suppliers and installers, and the committee responsible for this new edition reflects this diverse group. The committee, co-chaired by Jeffrey S. Levine, a roof and building envelope consultant based in Ardmore, PA, and Danny L. Cornwell, a roofing contractor in Portland, OR, was comprised of roofing contractors Alan Buohl, GSM Roofing (Ephrata, PA), Matt Millen, Millen Roofing Company (Milwaukee, WI.), and Clark Chase, IV, Constructions Collaborative, Inc. (Waltham, MA), roof consultant Russel Watsky, Russel Watsky, Inc. (Ossining, NY); and supplier David Large, North Country Slate (Toronto, ON Canada).

Levine, who served as editor, has been researching and writing about slate roofing and the roofing slate industry for 25 years. Among other publications, he is perhaps best known as the author of Preservation Brief 29, *The Repair, Replacement & Maintenance of Historic Slate Roofs* (NPS, 1992). His firm, Levine & Company, Inc., has won numerous awards for construction documentation and innovation in roofing design.

The manual is organized from an installer's, rather than a designer's, point of view, similar to the earlier edition, with the opening chapters addressing specialty tools of the trade, materials and equipment checklists, and site safety considerations.

Chapter One, "The Nature and Characteristics of Slate," provides basic information on slate as a material, including available colors and natural features such as knots, knurls and cramps. The 2010 manual has been updated to include mention of the wider range of slate sources now available, including China and Brazil, although readers wanting information on the quality of these materials will have to look elsewhere. A section on commercial slate standards, including grading, helps to demystify industry terminology, describing weight, thickness and material longevity, and the basis of ASTM standards for slate – all essential aspects of material selection.

This is followed by a chapter on the "Basic Principles" of preparing for a slate roofing project, from a discussion on specialized slater's tools and equipment to estimating quantities and laying out slates on the roof, and including safety considerations and code issues. A welcome improvement over the line sketches in the original manual is the addition of color photographs to highlight the various ways that slate can be used as a design element in its own right. Patterns in color and shape, size and thickness gradations, and various laying methods, such as the less common hang-down style, are shown.



More than 100 detailed drawings are provided.

The essential value of *Slate Roofs* is found in the "Installation Details" chapter. Here the manual departs considerably from the 1926 edition, and is more akin to construction manuals such as *Copper and Common Sense* (Revere Copper Products, Inc., 2005) and the *Architectural Sheet Metal Manual* (Sheet Metal Manufacturers Association, 2012).

While readers are cautioned to use the manual as a guide, accommodating the climate and specific design needs of each project, more than 100 detail drawings are provided. Included are common details, such as various methods for constructing eave, valley, ridge and hip flashings, to the less common slate roof expansion joint and eyebrow dormer flashing. In addition to the Table of Contents, this chapter opens with a drawing of a generic building with roof elements and relevant details identified, a handy way of easing the manual user's ability to hone in on a specific roof condition. Each flashing detail, for which there may be up to five options, is preceded by an explanation of the detail, the materials used, and related aspects of roof construction, such as underlayments and potential code requirements.

The final chapters are devoted to "Roof Repair" and "Specialty Systems," where snow-retention systems and fire, wind, seismic and vapor considerations for slate roof design are addressed. Nine appendices include a glossary, roof slope conversion table, ASTM Standards related to slate roofing, and relevant roof framing information, focusing on rafters, hips and valleys.

Slate Roofs: Design and Installation Manual was recognized with a Gold Circle Award from the National Roofing Contractors Association in 2011. The group continues to develop content for its website (www.slateassociation.org) as a resource for the industry. *Slate Roofs* is available in hardcover, softcover and as a CD from the National Slate Association's website. ■

Suzanna Barucco is President of sbk + partners, LLC, a historic preservation consulting firm in Ardmore, PA. She has designed slate and other roofing installations for residential and institutional buildings, often as a part of comprehensive exterior restoration projects.

Breaking the Rules

By Alvin Holm

"Breaking the rules," oddly enough, has always been presented as a mark of genius throughout my growing up and lengthy education. From a conservative middle-Western community to a couple of Eastern establishment colleges, I have consistently been encouraged to "break the mold" at every opportunity, to "find my own voice," to "express myself." All the heroes of history, we were told, had looked beyond the conventions and dared to dream new schemes, new ways of doing things and expressing new notions of things to do. Maddeningly, in recent years the expression has morphed into "thinking outside the box." Having been well brought up, and thereby dutiful, I bought into all these things and developed into a happy Modernist with appropriate approval along the way.

At a point, I noticed that Modernism had been operating for a very long time without having produced more than a handful of incontestable masterpieces while the vast bulk of contemporary architecture had failed woefully to produce anything of value at all. So much for breaking the rules. Modernism struggled with tradition in the first half of the 20th century and took over the field exclusively after World War II, eliminating altogether the forms passed down over the previous 2,500 years. By now, a half-century later, it would seem that there were no more rules to break. Yet the avant-garde still survives to surprise with yet more preposterous challenges to our exhausted expectations. Hadid, Gehry, Koolhaas and company are all good (or bad) examples. Innovation however quirky, or equally however bizarre, creativity, however strained, the fundamental Modernist cult of novelty remains the dominant mode. Long past the point when there were rules to observe the breakage goes on. Long before the rules were dismembered, T.S. Eliot was already impatient with the Modernist carnage. In *The Waste Land*, written in 1922, he warned us repeatedly, "HURRY UP PLEASE IT'S TIME."

My thesis here is not about the architectural dreariness that Modernism has wrought, though my position on that is probably clear. The tide is beginning to turn, and by now there is a small but growing army of neo-traditional architects and planners out there creating the New American Renaissance. And what surprises me is that even there the issue of "breaking the rules" persists. We are returning happily (some of us) to traditional forms derived entirely from age-old conventions, proportional systems, and, yes, rules that govern the shapes and deployments of moldings and members. And yet many of us are still dithering about when and to what degree we may "break the rules." It comes up in casual conversation among practitioners and with laity too. It is rampant on the Trad. Arch. listserv. A young man interviewing for a job asked me recently about my position on "breaking the rules." Thirty years ago, already long out of school, when I returned to my old architectural school to tell the dean about my new decision to learn and then teach the Classical Orders, his very first reaction was to say "and then you must teach them to break the rules." Needless to say I was disappointed.

The lesson must be obvious by now. We must all get back in that comfortable box, re-learn the rules that all once knew, and resume designing a beautiful world. Let the New American Renaissance begin!

What made the architecture of every earlier age more harmonious than anything we build today, more coherent in ensemble, and more useful and therefore more economical over the long run, was that it was all rooted in tradition and designed according to the rules. And the rules of good practice were learned and understood by everyone involved in building, all speaking the same technical language as developed and passed on by the guilds. And again, because all the buildings were based on the common language of the trades and master builders, the laymen as well could perceive and come to understand the language embodied in the buildings and towns where they lived and worked. The result was a harmonious environment over very long periods of time. Old cities still exhibit that coherence and humanity; modern cities seldom do.

The lesson must be obvious by now. We must all get back in that comfortable box, re-learn the rules that all once knew, and resume designing a beautiful world. Let the New American Renaissance begin!

Postscript:
Some time after I composed this little essay in praise of tradition I came upon an unexpected ally in *The Water-Babies*, a 19th-century children's story by Charles Kingsley. There he recounts the myth of the boastful, forward-thinking Prometheus, demonizing him while praising his brother Epimetheus "who always looked behind him and did not boast at all." To this familiar story of Prometheus who defied the gods by bringing the gift of fire (and light) to mortal man, Kingsley has this to add:

> Well, Prometheus was a very clever fellow of course, and invented all sorts of wonderful things. But, unfortunately, when they were set to work, to work was just what they would not do, and now nobody knows what they were, save a few very old archeological gentlemen who scratch in queer corners, and find little there...

Prometheus, always eagerly creative, excitedly forward-thinking, ended sadly, badly, chained to a rock tormented forever. On the other hand, his far less glamorous brother, Epimetheus:

> Went working and grubbing along, with the help of his wife Pandora, always looking behind him to see what had happened, 'till he really learnt to know now and then what would happen next... He began to make things which would work, and go on working too: to till and drain the ground, and to make looms, and ships, and railroads and steam ploughs, and electric telegraphs...and to foretell famine, and bad weather, and the price of stocks... His children are the men of science, who get good lasting work done in the world, but the children of Prometheus are the fanatics, and the theorists and the bigots and the bores, and the noisy windy people who go telling silly folk what will happen, instead of looking to see what had happened already.

Scorn Prometheus, always "thinking outside the box," and let's embrace old Epimetheus who helps to build our future on knowledge of the past.
HURRY UP PLEASE IT'S TIME. ■

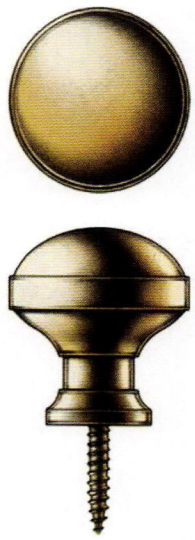
Al Holm is the principal of Alvin Holm A.I.A. Architects, Philadelphia, PA, specializing since 1976 in residential and institutional design in the Classical tradition. Holm was the first architect to receive the Newington-Cropsey Cultural Studies Center Award for Excellence in the Arts. He received a 2008 Arthur Ross Award from the Institute of Classical Architecture & Classical America (ICA&CA) for excellence in the Classical tradition and he was also the inaugural winner of the 2009 Clem Labine Award for contributions to humane values in the built environment.(See Traditional Building, *August 2009). He can be reached at info@alvinholm.com or 215-963-0747.*



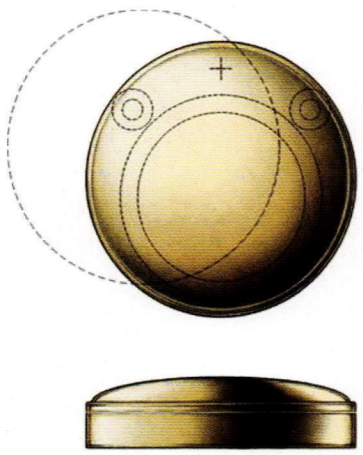
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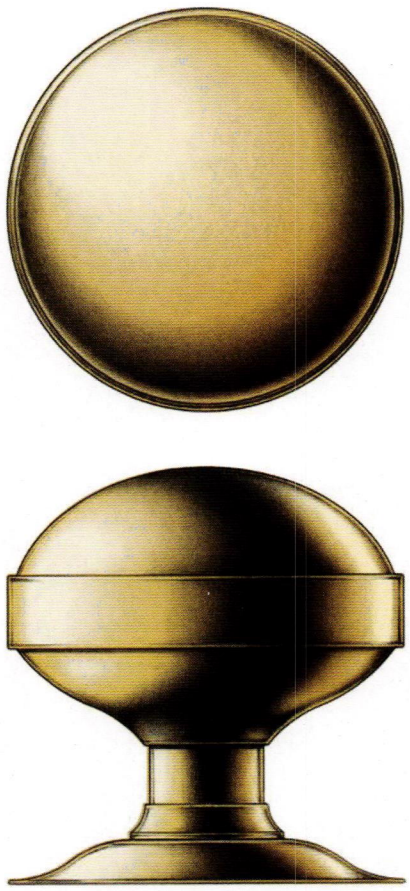
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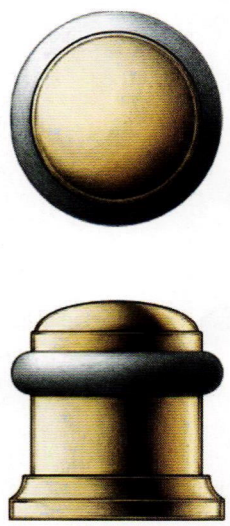


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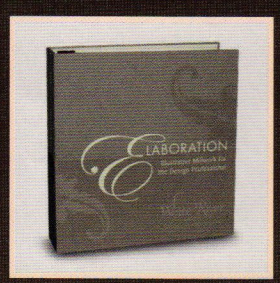
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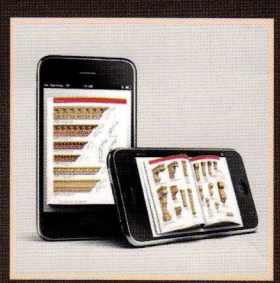
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